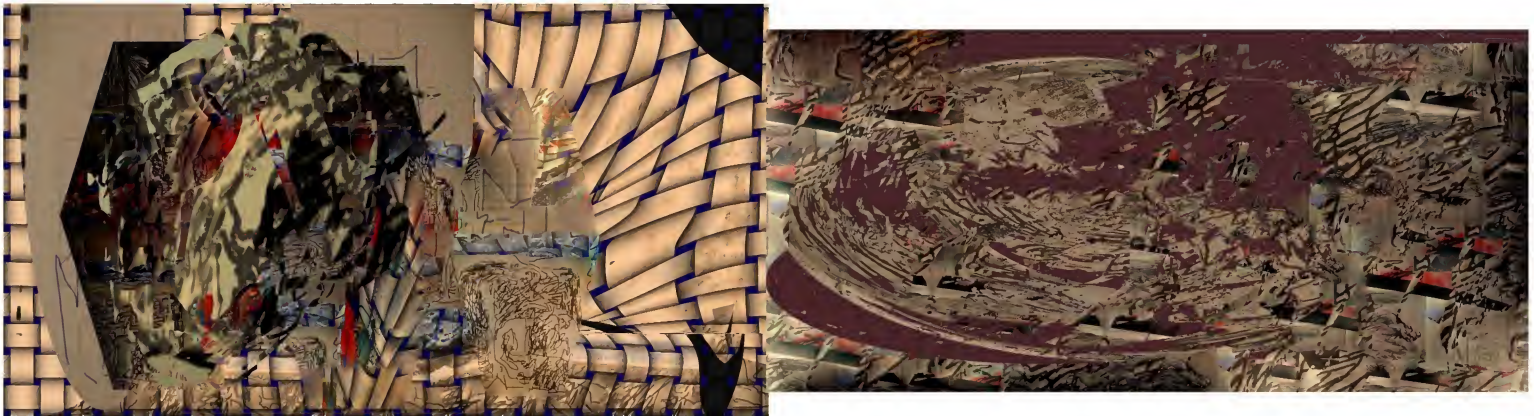


# M-> Orphic Journal July vol 3 2015

Machinae Schemae Deus Ex and Deixis : Bow and Lyre Bolero

Edwin VanGorder







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Machinae Schemae Deus Ex and Deixis : Bow and Lyre Bolero

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My interest in computer drawing as an extension of the idea of virtuality is an interpolation and interpellation counter to the assumption that the computer is the virtuality and thus to any technical status as deus ex machina that likewise posits diexis as an overwriting of therebeing.

My feeling is that the *dasein* of drawing within the cordage of cultural artifices and philosophic naturalness is a virtuality of overwriting and underwriting which is well worth placing into an intertextual dimension, *topesthesis* if you will of

Goedel Escher Bach and so I work my own allegory in that light.

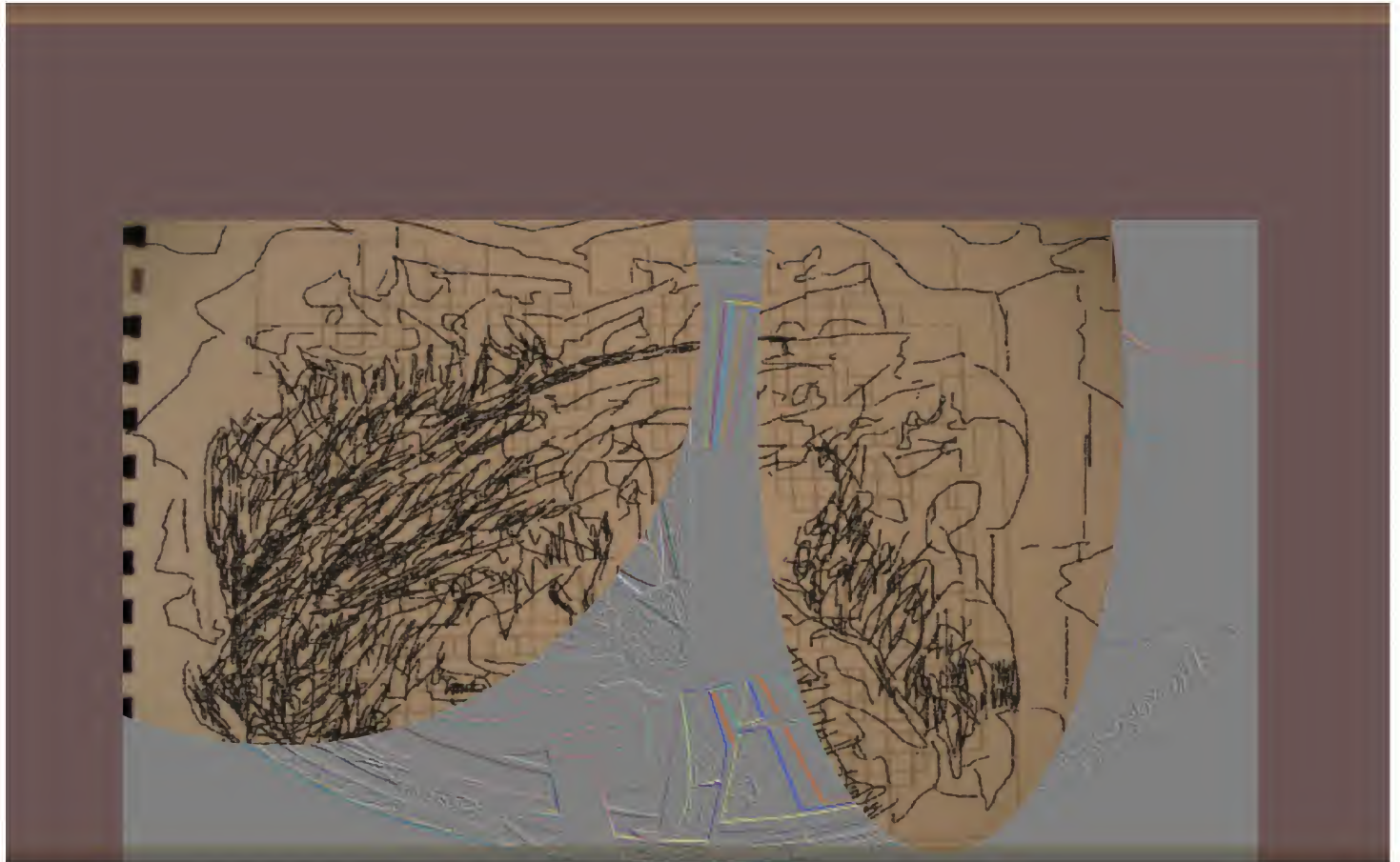
From out of an osmotic consciousness that light is meant to be rather dry, but within the computer loops of art reference and self reference there are fluctuations of field in which cutting the knots of logic is not always perfect, the Phallic gaze not always averted, topologies my over run topography, the morphogenic character may take a vacation, *deterriotoralization* may be abandoned, Janus may fail to be diverted towards discourse who knows ...

So for me the question I front is how well are we assimilating technology if the frame of mind borrows or assumes from photo software an orientation towards indices, when the philosophic dimensions of our time are asking us to reconsider what technicality means as software and hardware but rather reconsider the very sources of virtuality which run deeper than that.

How might I begin a schematic to represent the mental  
machinae as schematic of a topology of the cordage  
of structural tonics and those form radicals which compose  
this virtuality as art reflexivity?







````oscillation" of the parrot clock : (paradigm?) 1-----> Deus ex Machinae Providence  
\$\$\$technology..... 2)-> interference pattern: the solemn alternative of Deixis by which context is  
performative normative deixis this- that- "for these transposed are those and those transposed again are  
these " Heraclitus: thus this tone that color----- horismus the detachment from transparency is  
///: semiotic and phenomenologically embedded/> there fore the present is read of itself as much as  
it would posit another-----> creativity its own agency

^  
^ Delauney: Orphism as target (-> aura-aural- aureation aurora , roar sight and sound  
visual scape sound scape share morphemes of tone... tonic mood and mode  
cultural cordage (virtuality of art reflexiveness) arrow /: Morphological arrows :tableau...environment  
Deus Ex machina to Deixis Machinae and now Bow and Lyre Bolero unravelled  
Topologies of the Lyre: Orpheus established cults of Dionysus and Apollo  
Both of the Lyre: Apollo via agency top down thus the archer as well: secondary agency + Hermes  
Hermeneutics: towards the Dyonesian \_ Osmotic conscious ness bottom up  
chords threads and strings of the Alice Allegory per  
Goedel Escher Bach

My account now intertextuality

Mola on Brancusi=== Skrr Assyrian root radical scratch to sculpture/: more on root radicals

@ immersion within cultural cordage cortical integration of structural morphemes

Aporia aphorisms

more on virtuality: Lacan's aside to divert the phallic gaze

.....\_\_\_\_> detachment as chords threads and strings of luck chance and fate

those fortunes all seperate, first determinative to context, second entirely arbitrary third the displacement of  
the official poetry towards the underlying poesis

Structuralism\_> Boolean sets\_?: Cubist (\*\*\*\*@ opposition , union, intersection....

isomorphic projection, torus, mapping , self mapping via self and other

somatic -----> semiotic

Bodily agency of formal determination of compression axis of articulate form

synecdoche: extension

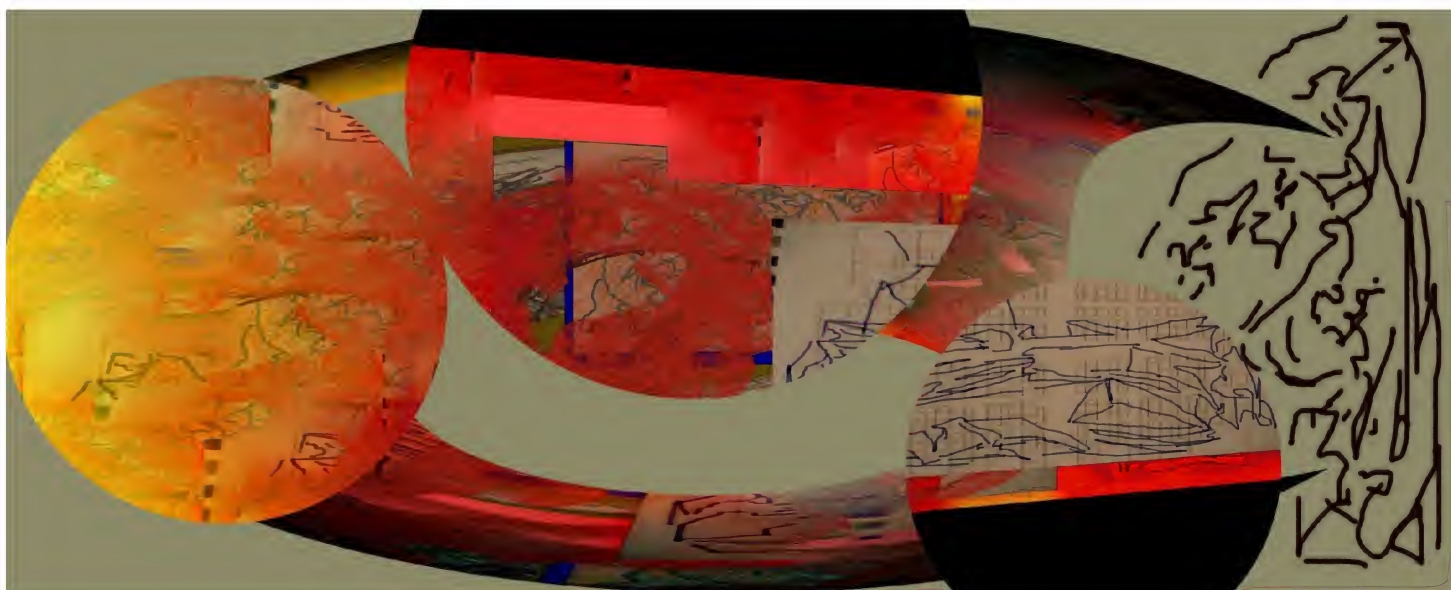
sites and zones construed as deixis subtract "trace" for Bal mitigates language

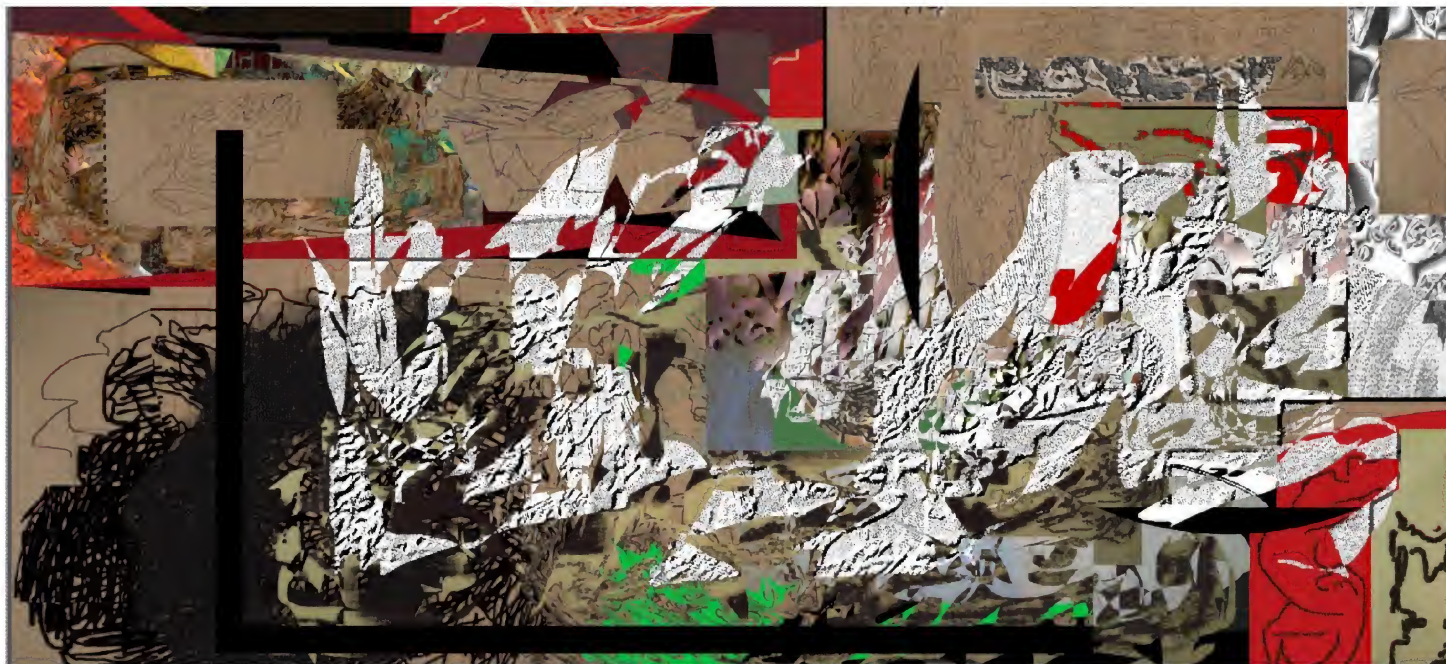
My objection there is my objet that language is not just words

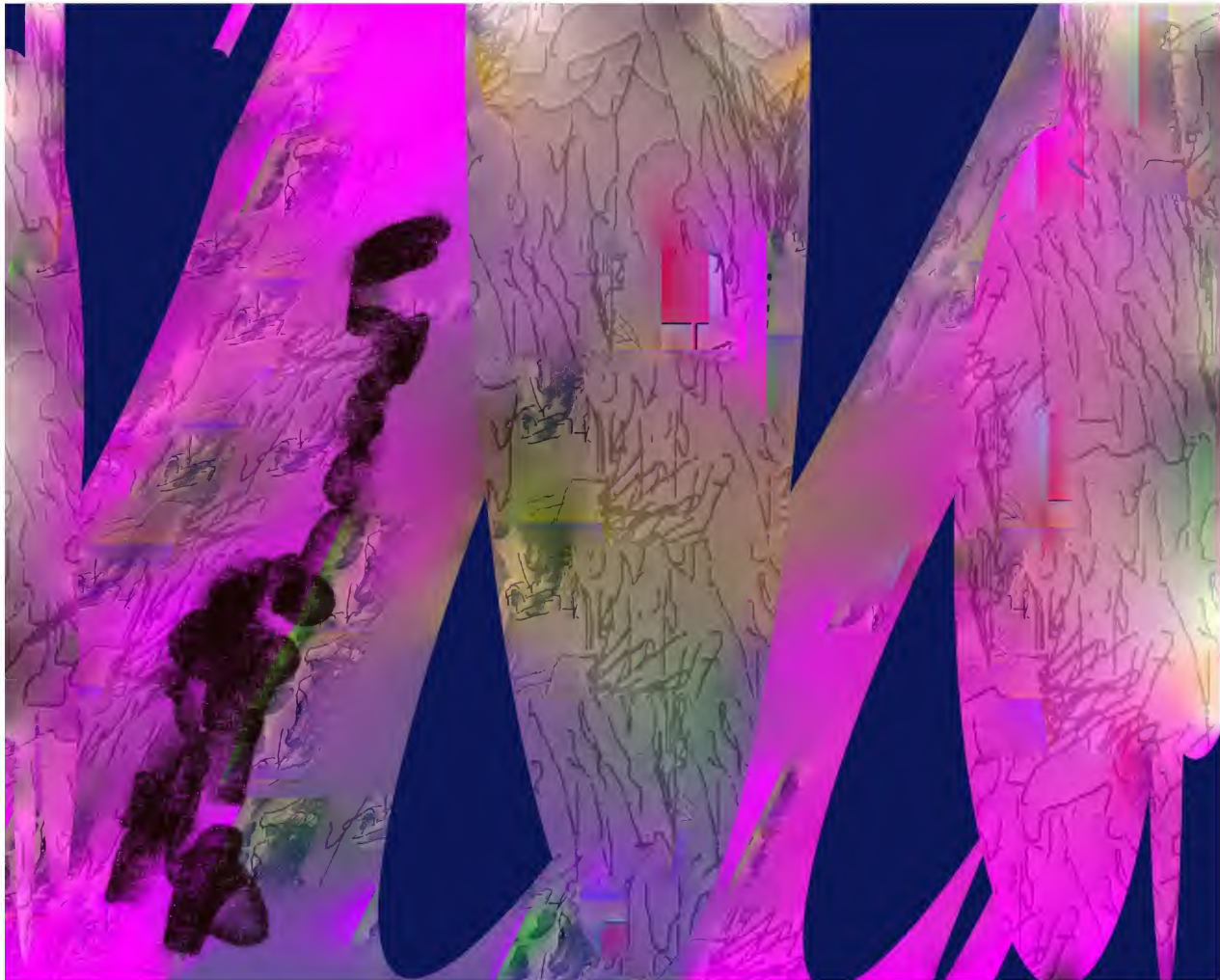
which is why words are language in the first place

as Zhomes (unusual architecture) rhizome





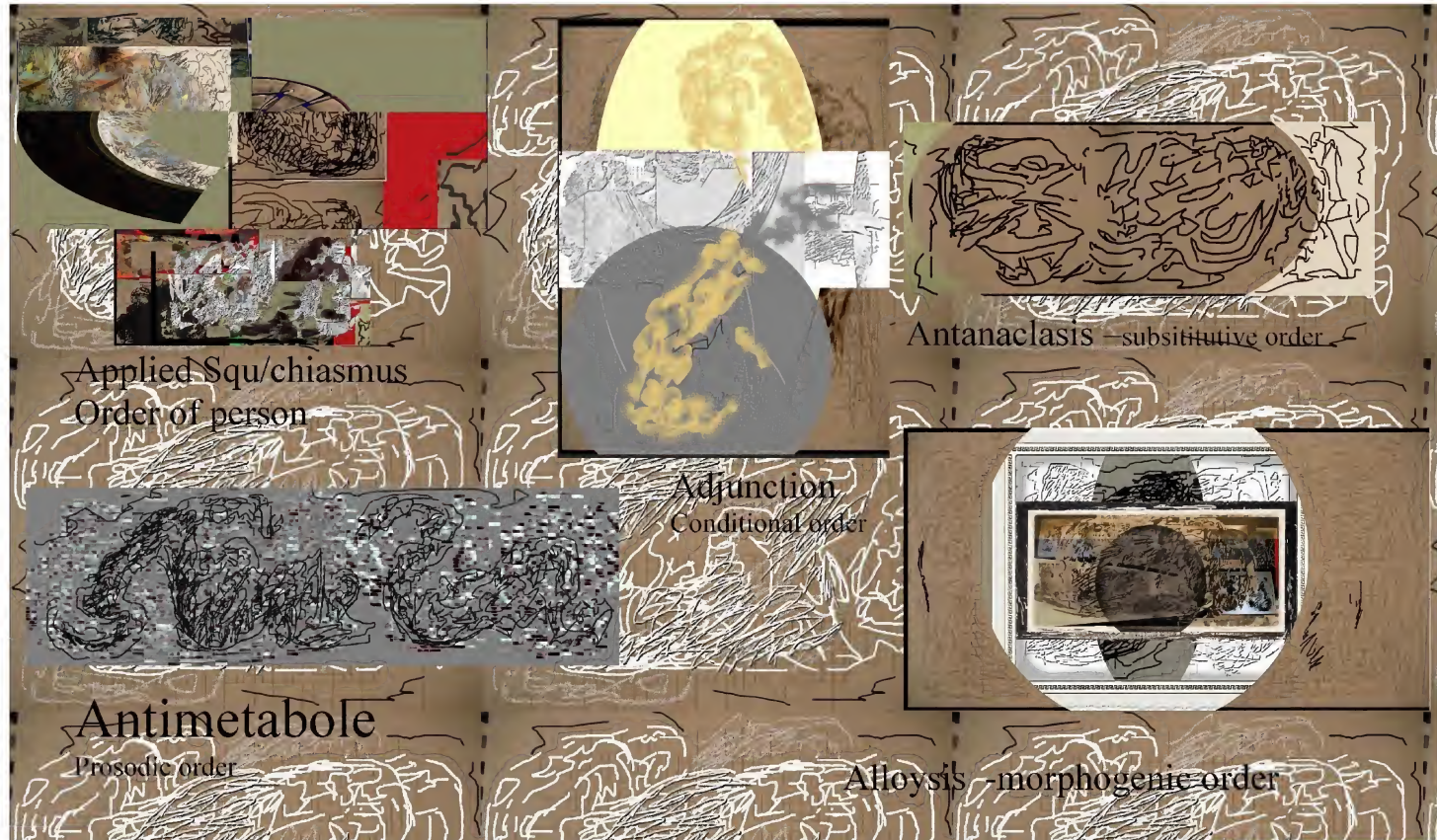








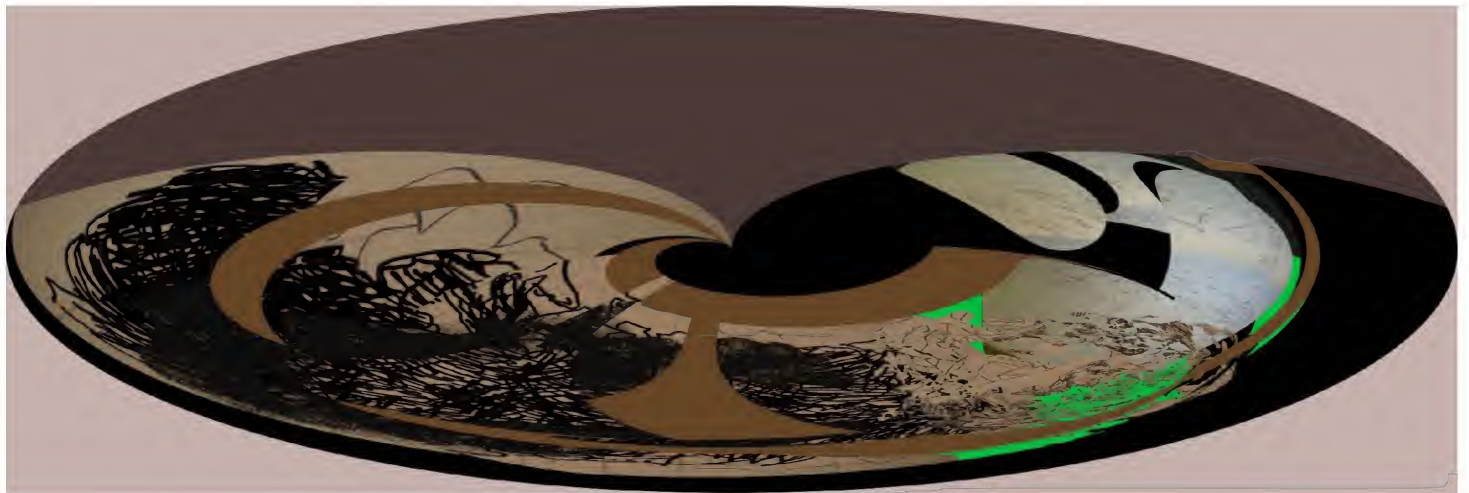




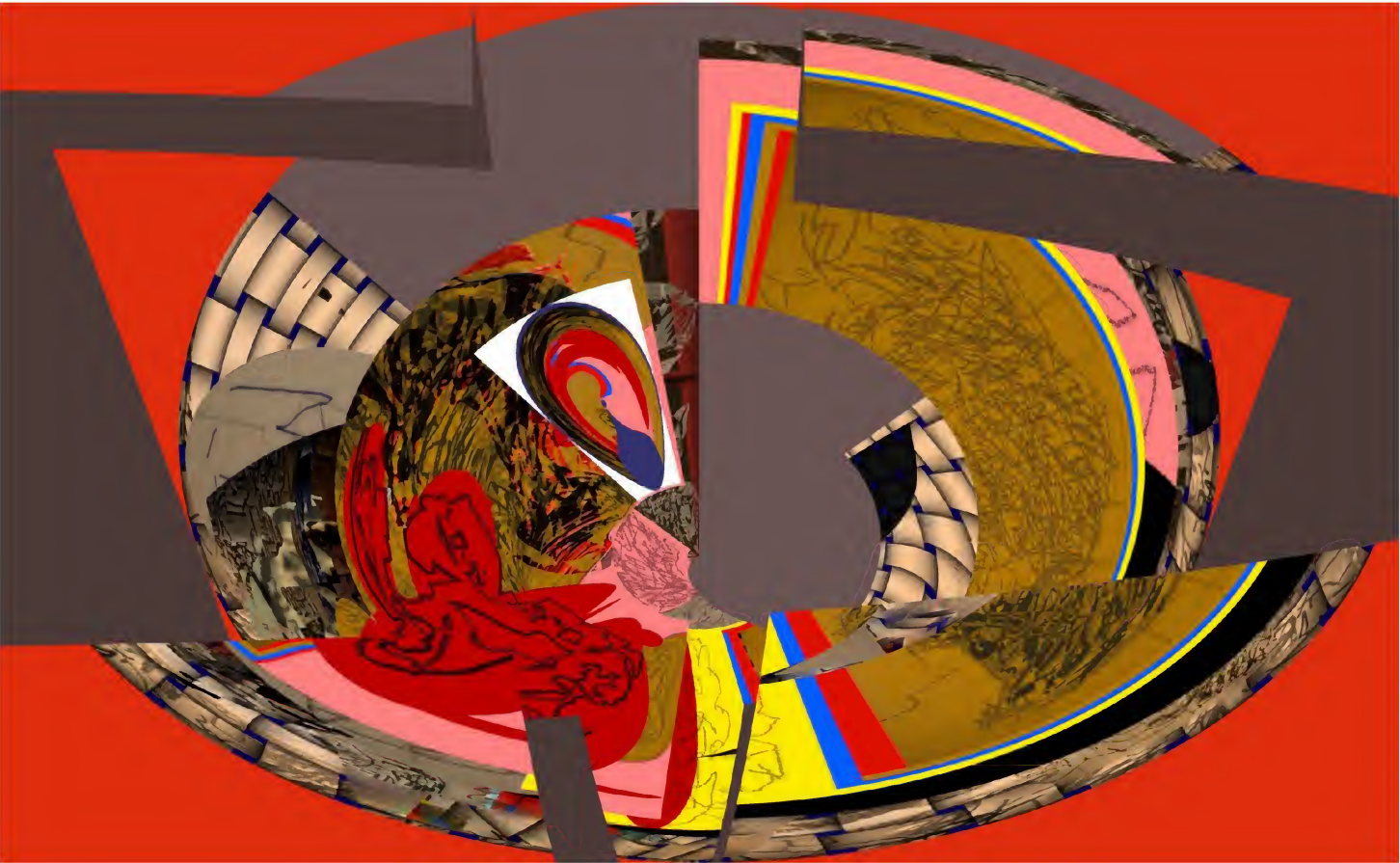


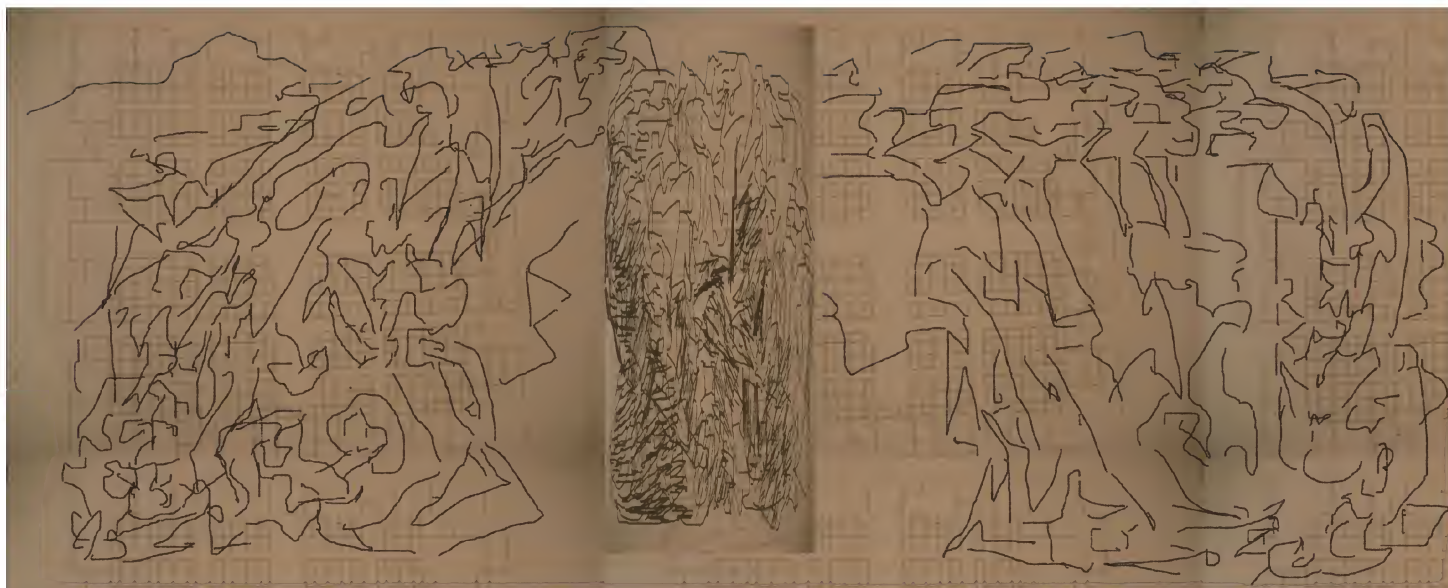








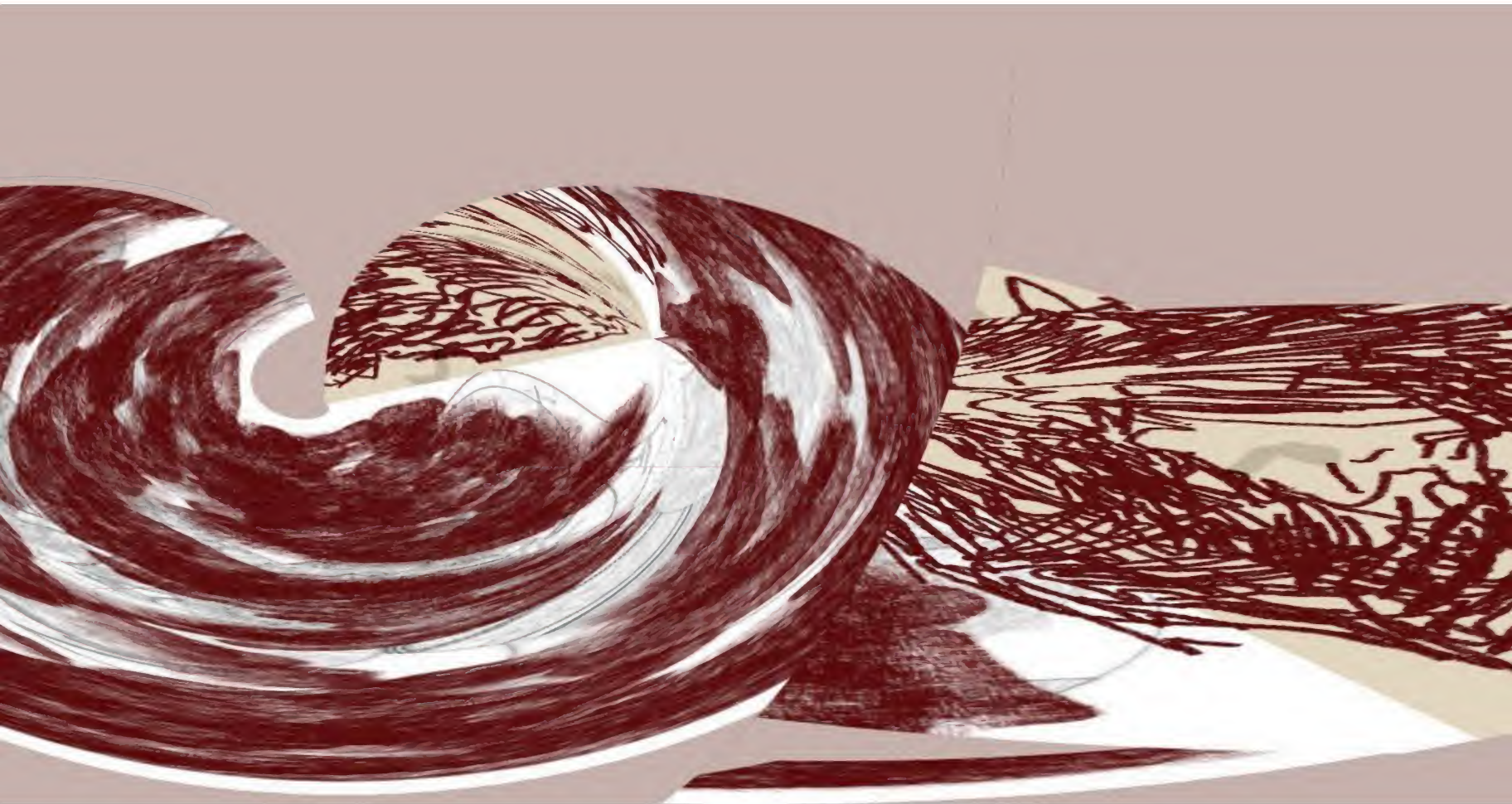




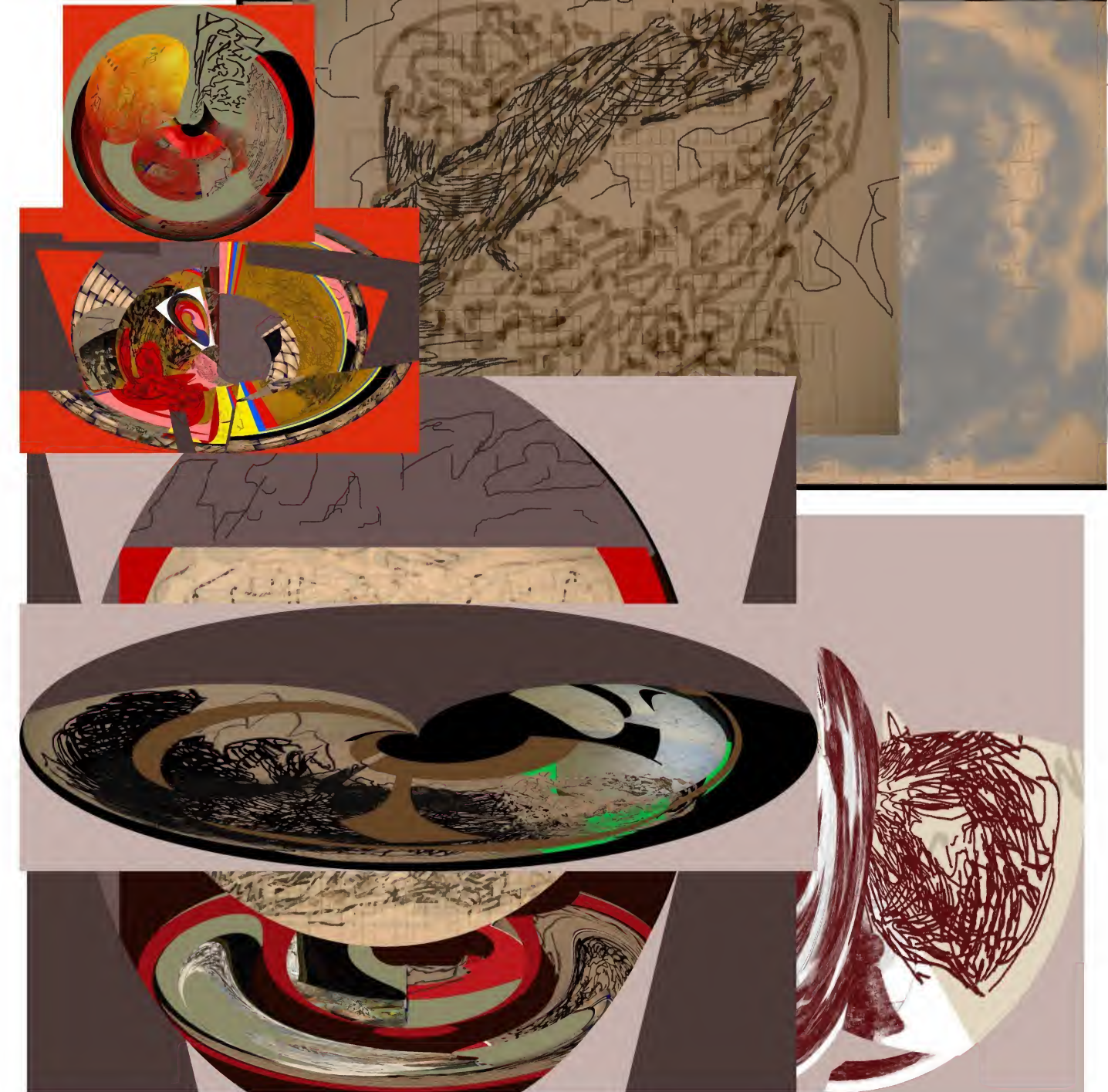








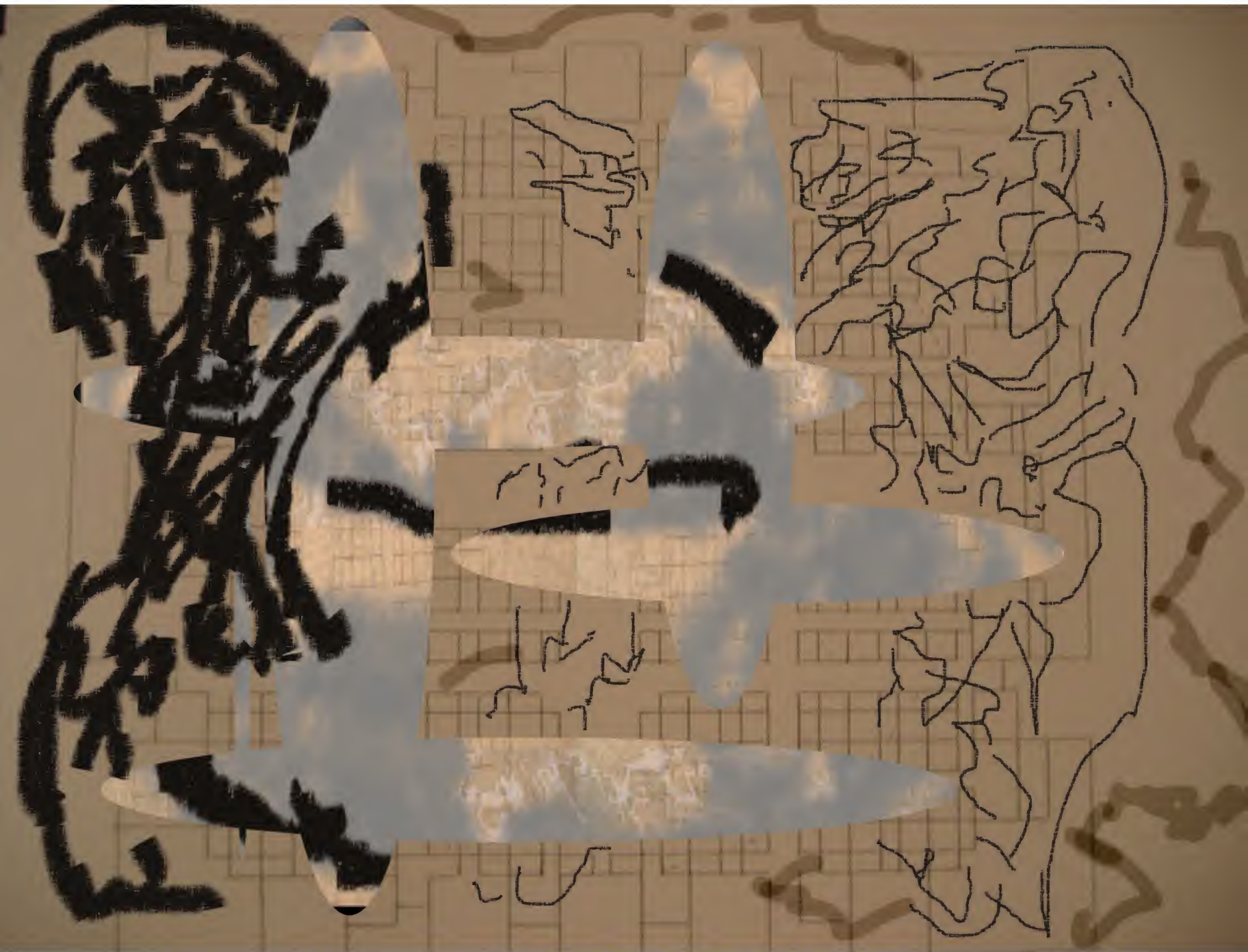




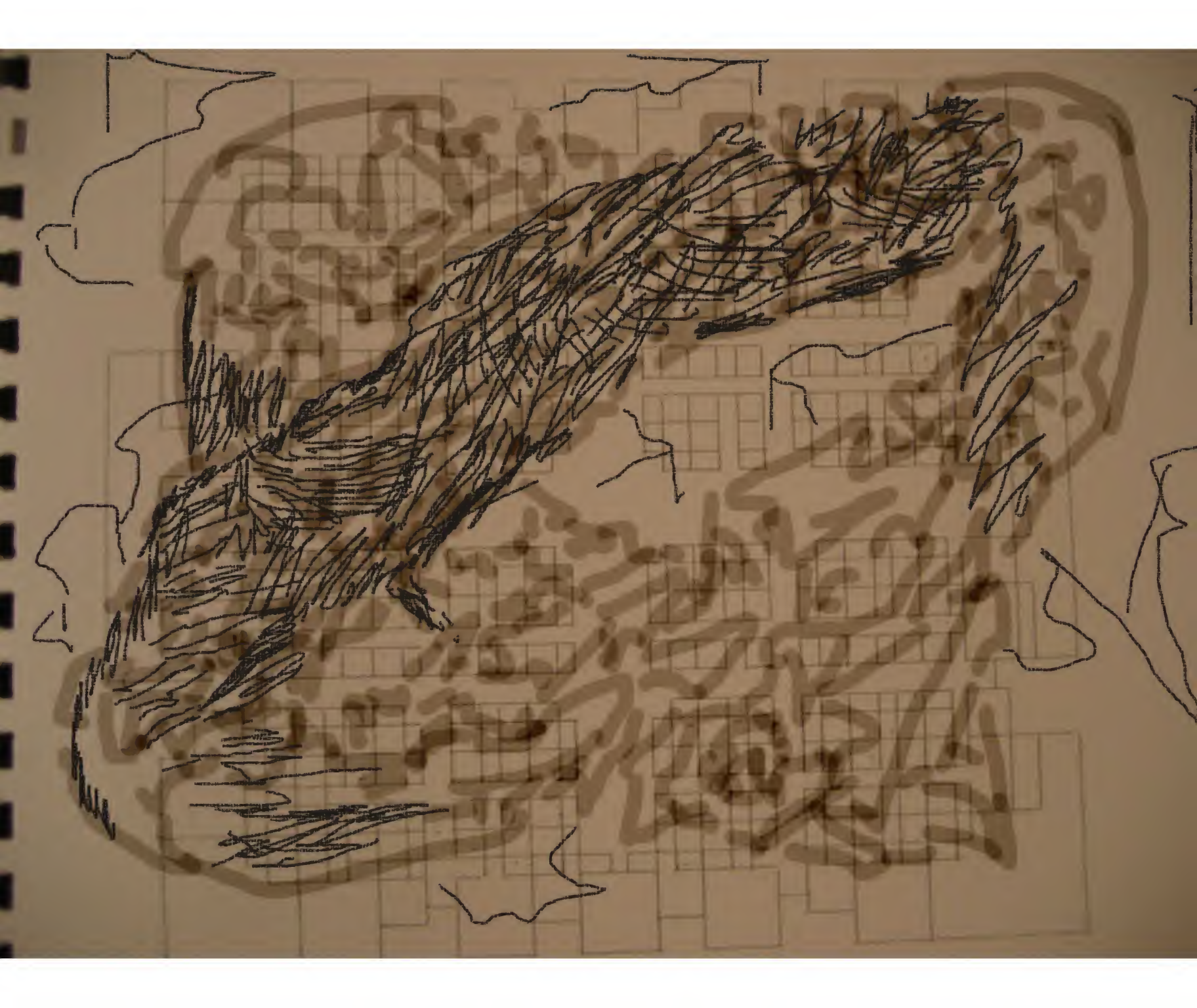
**DIEXIS OR DEUS EX MOOD/MODE?**



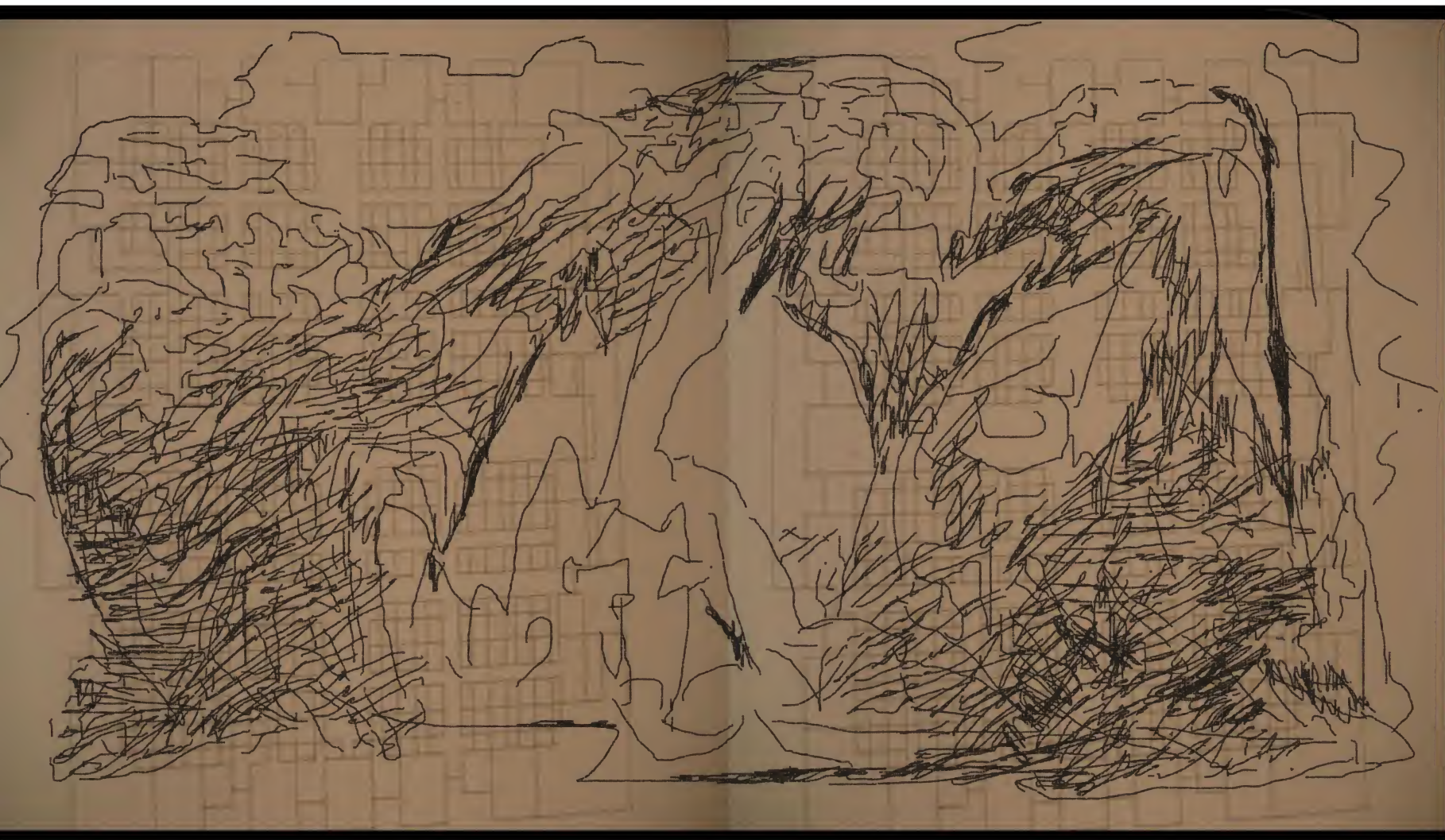




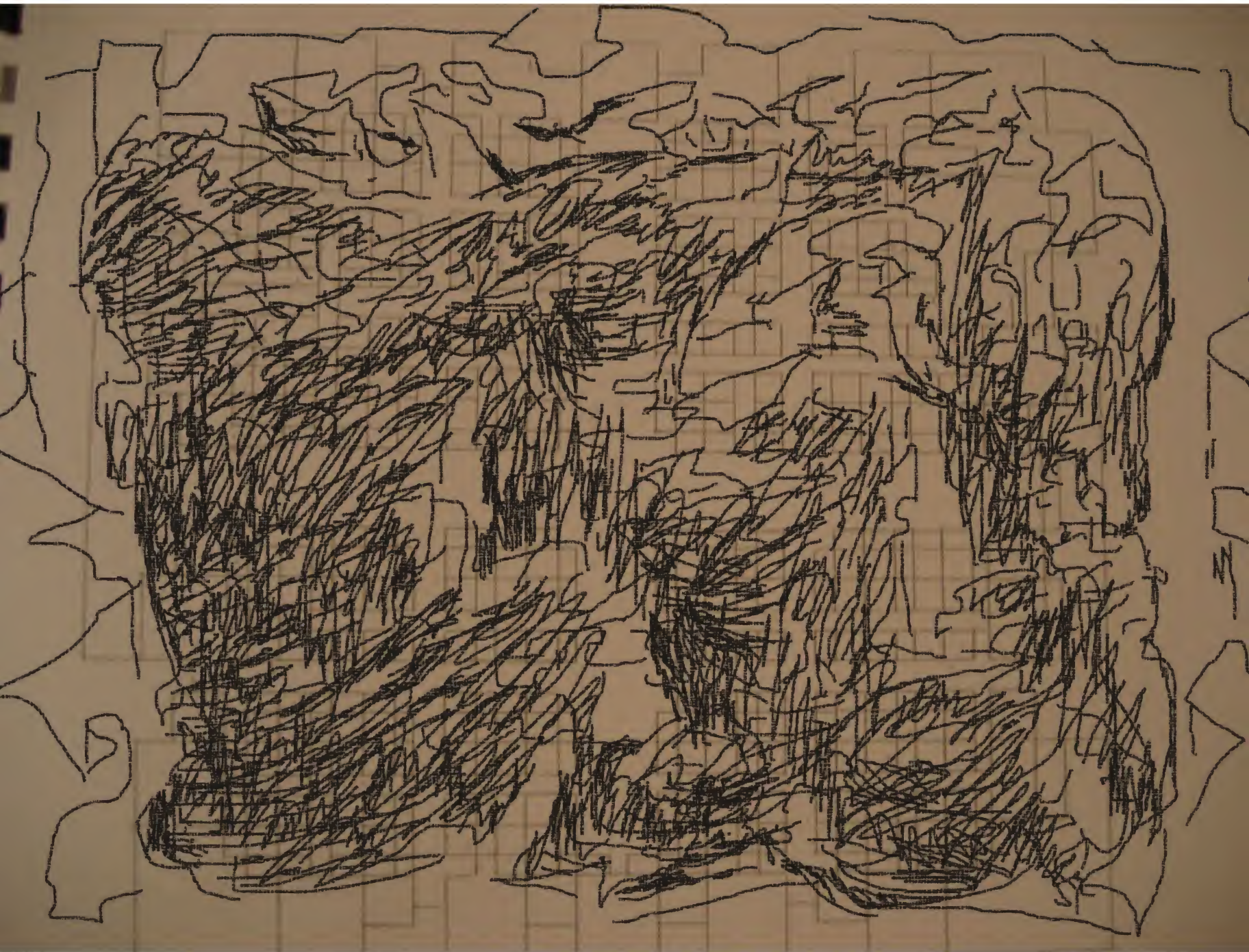




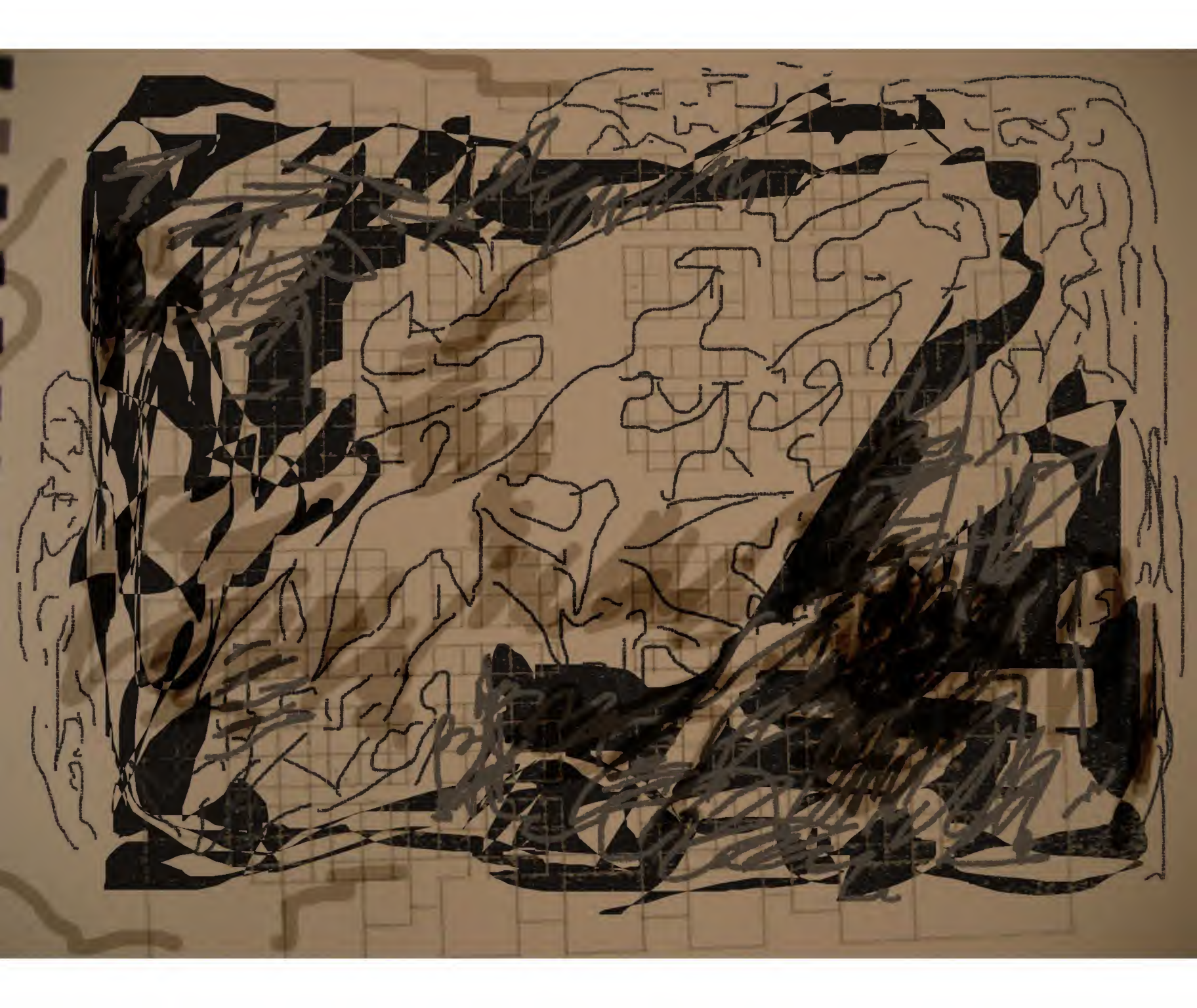




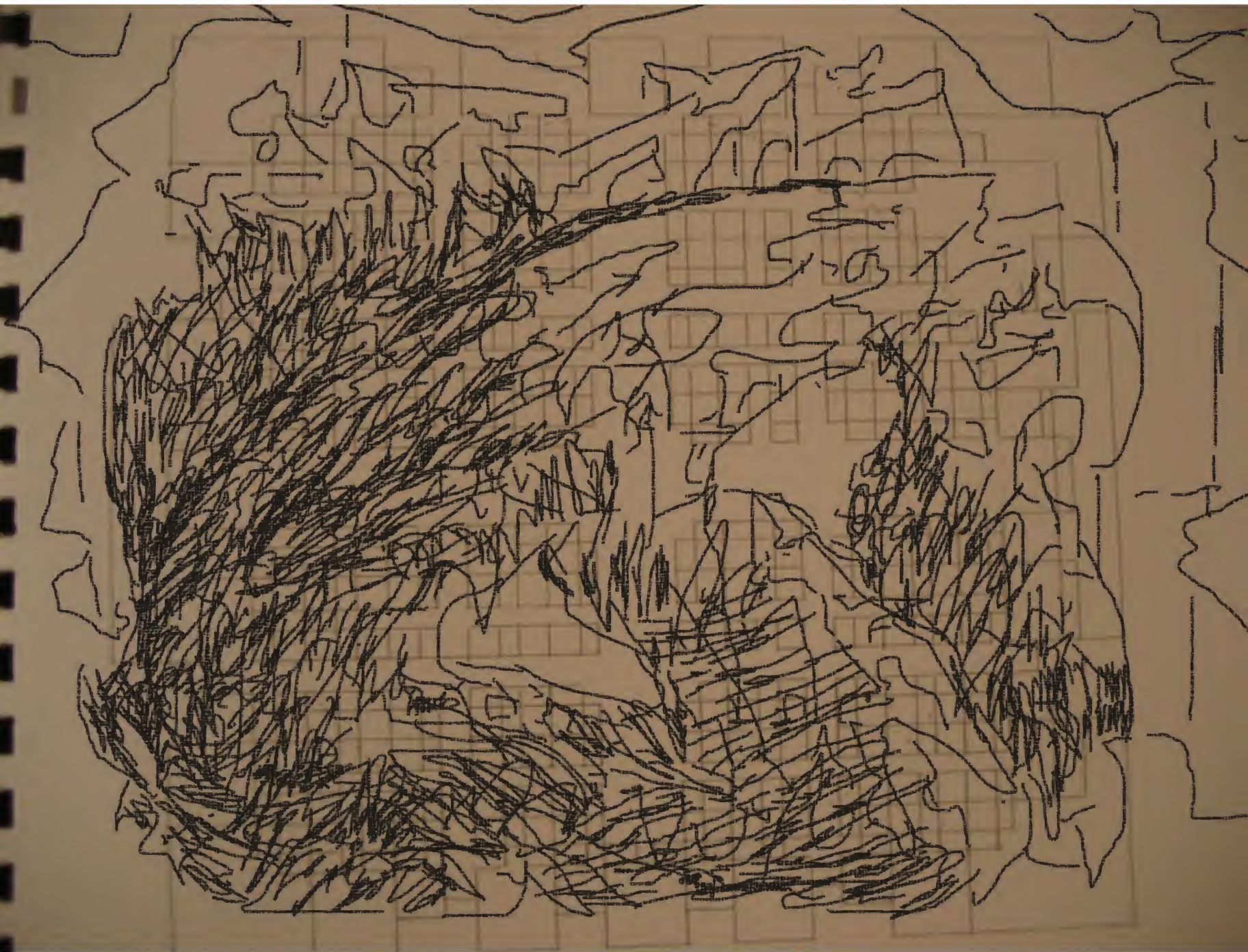




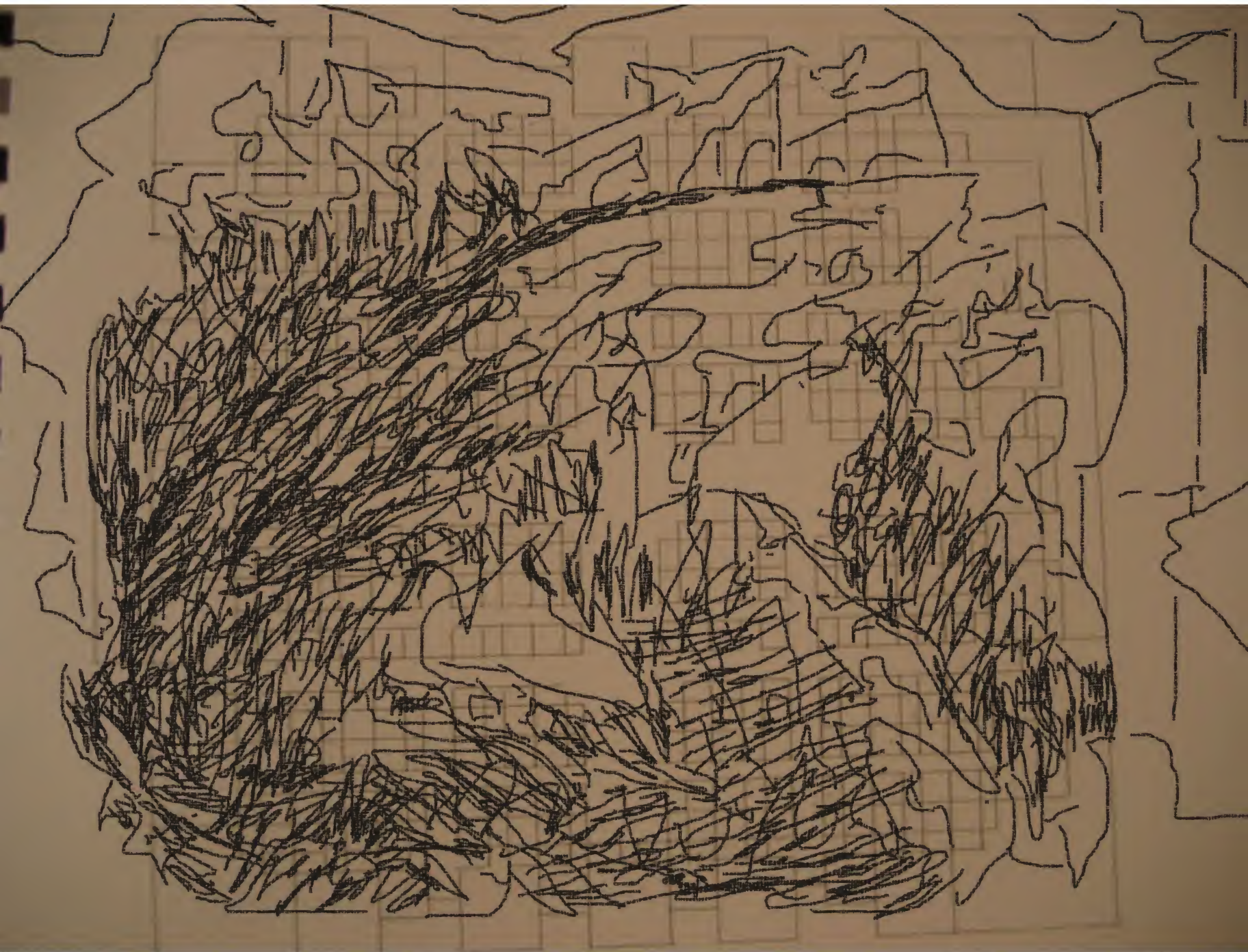




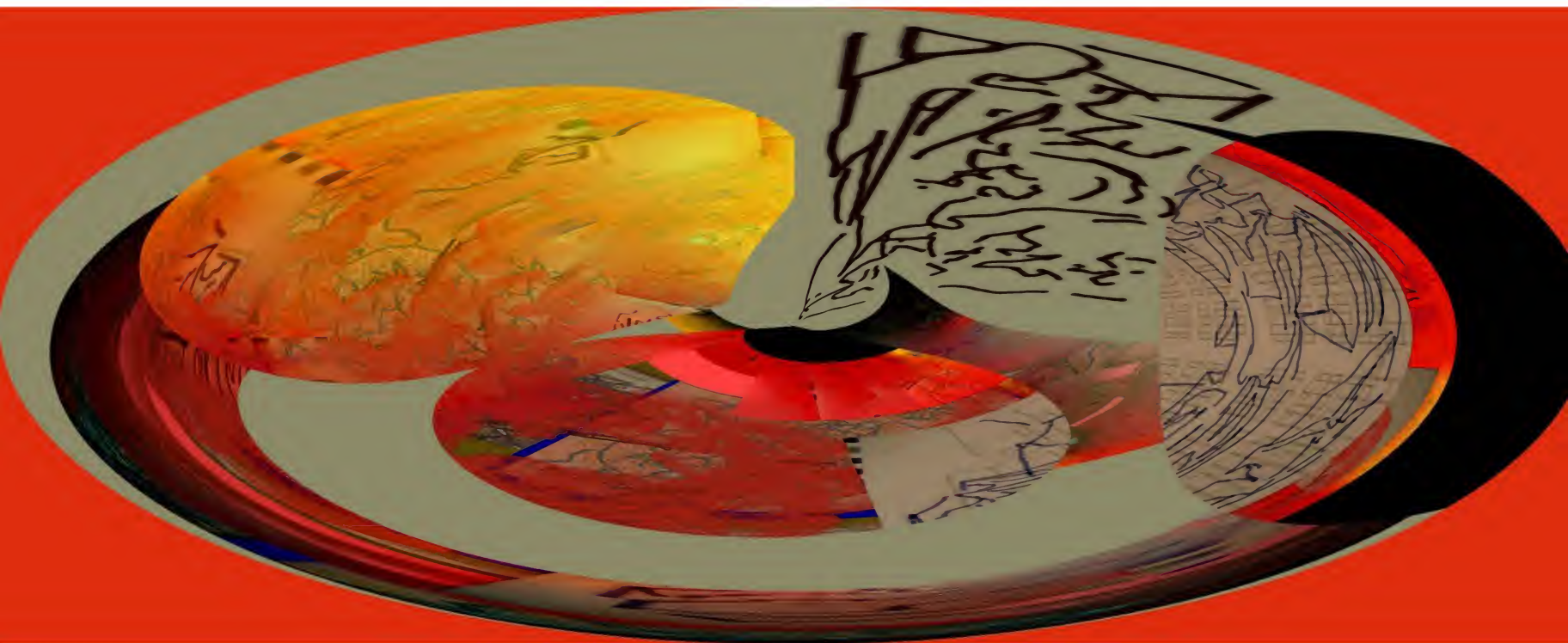




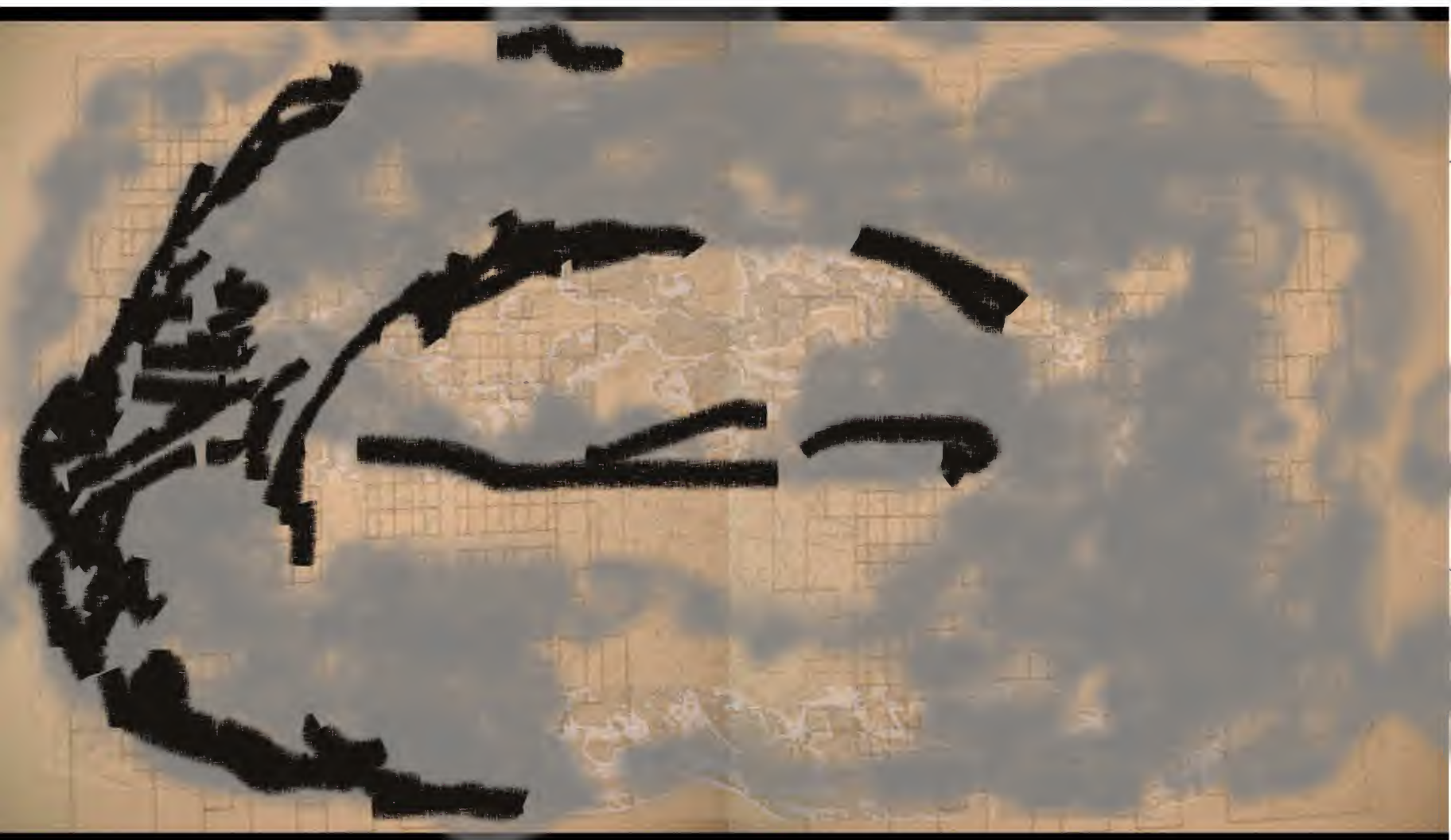






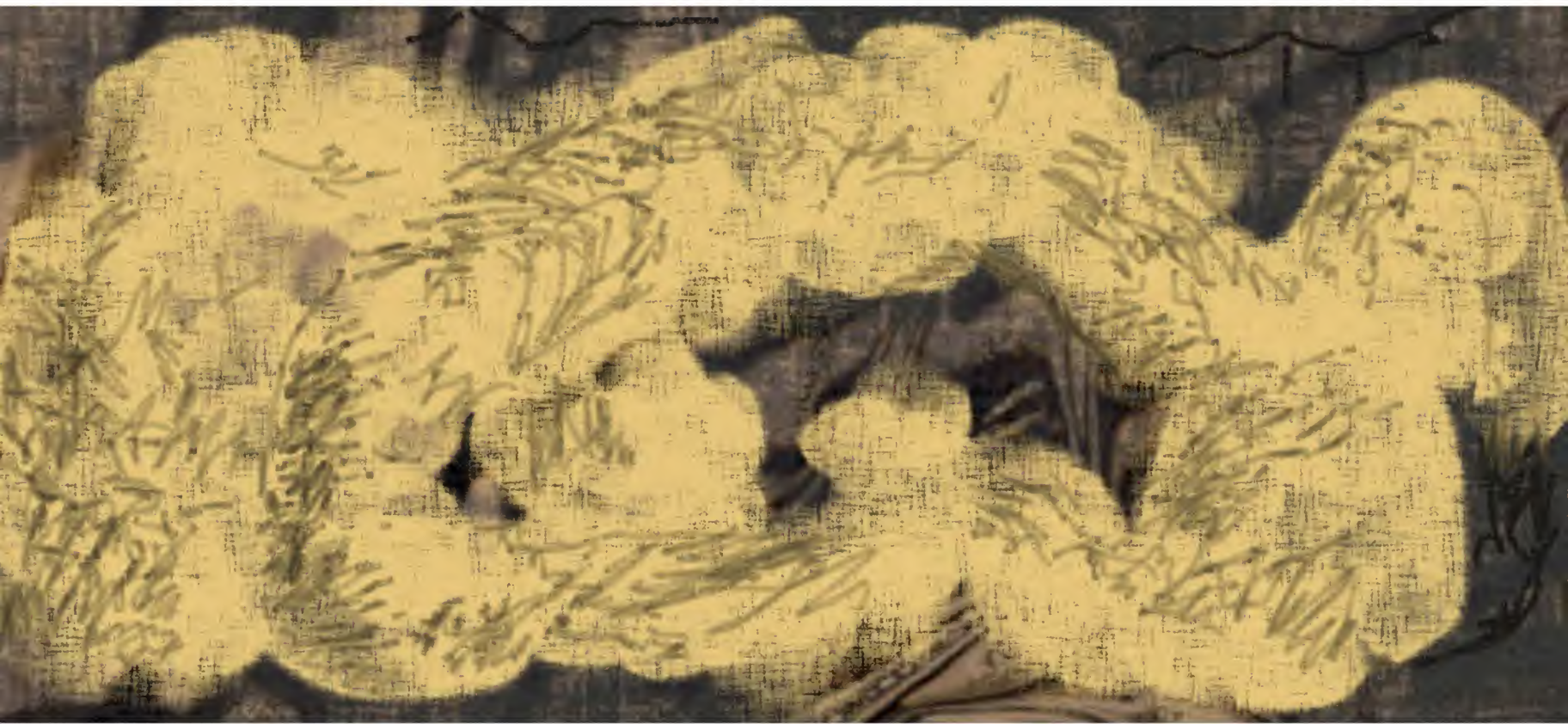


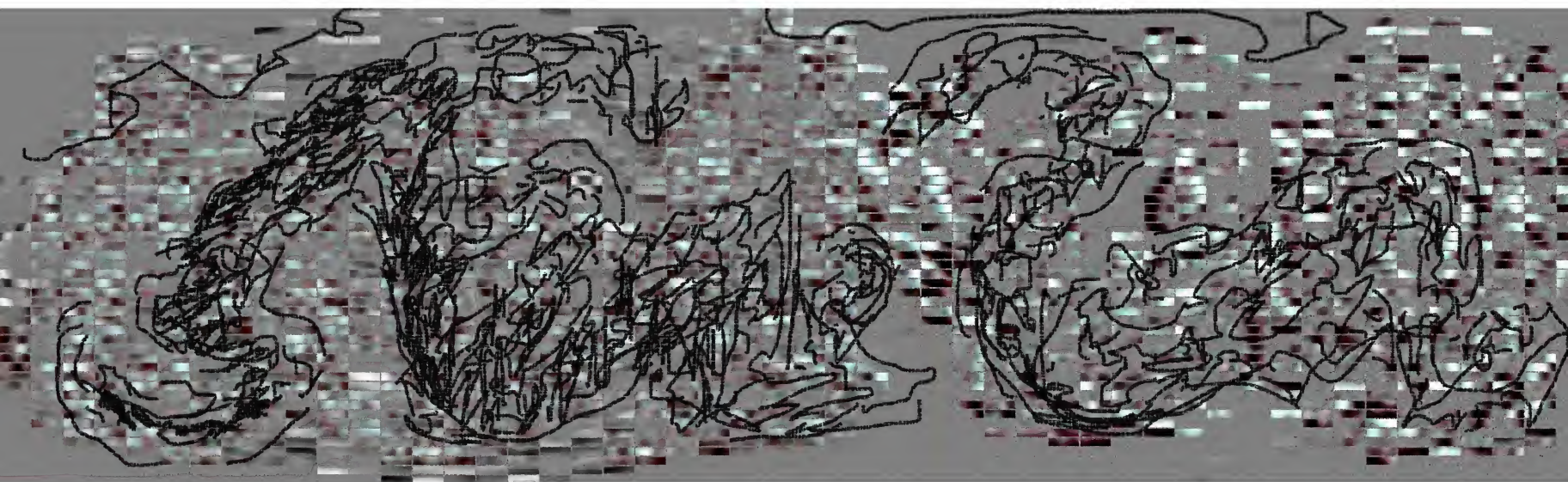






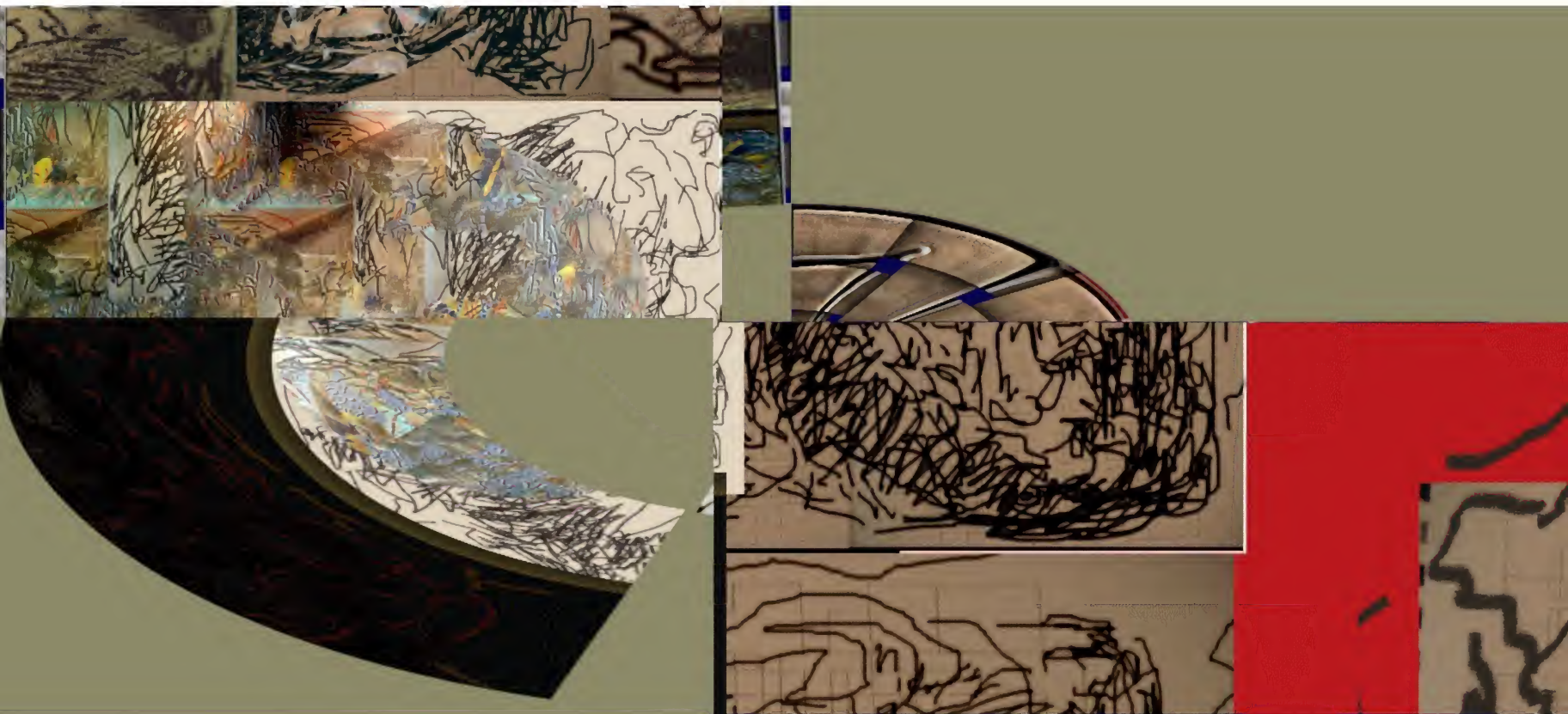




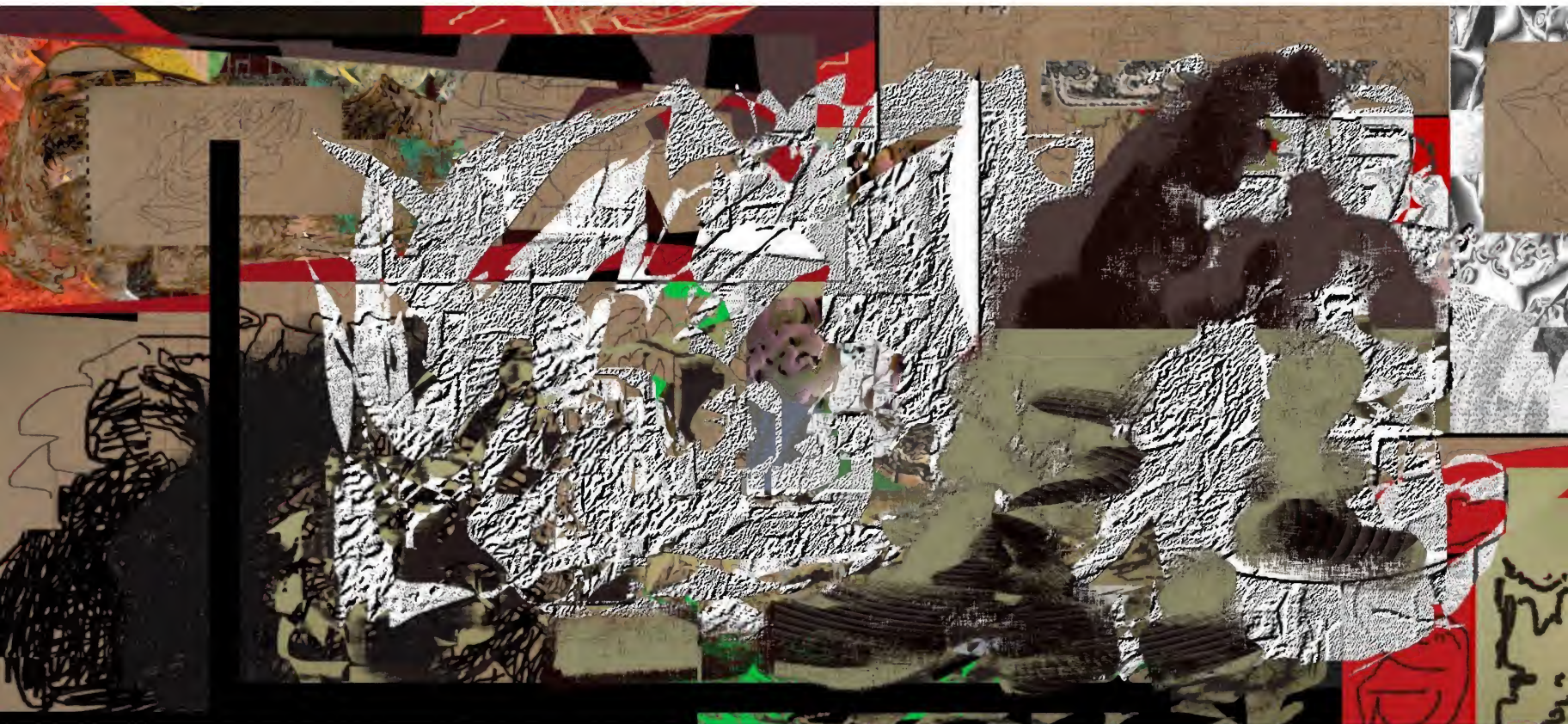




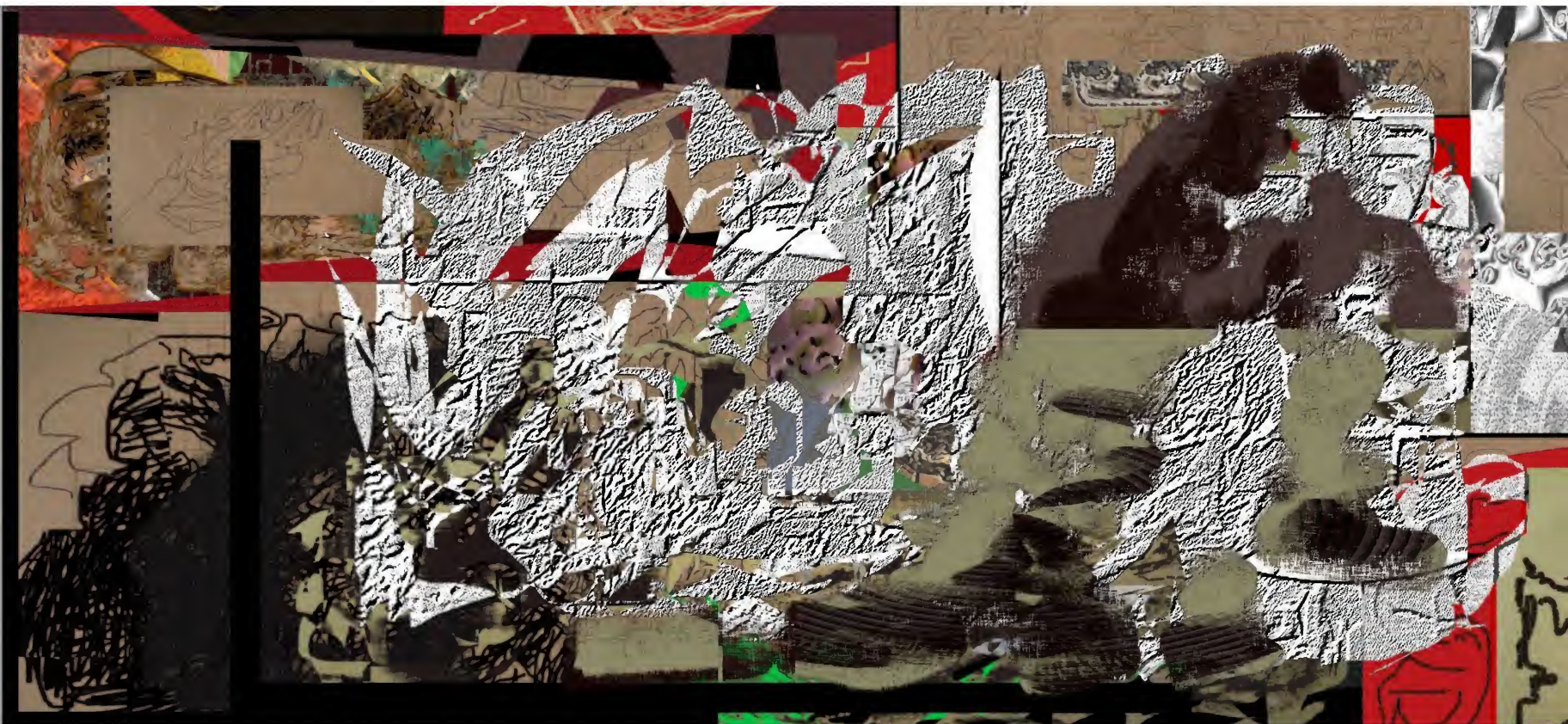






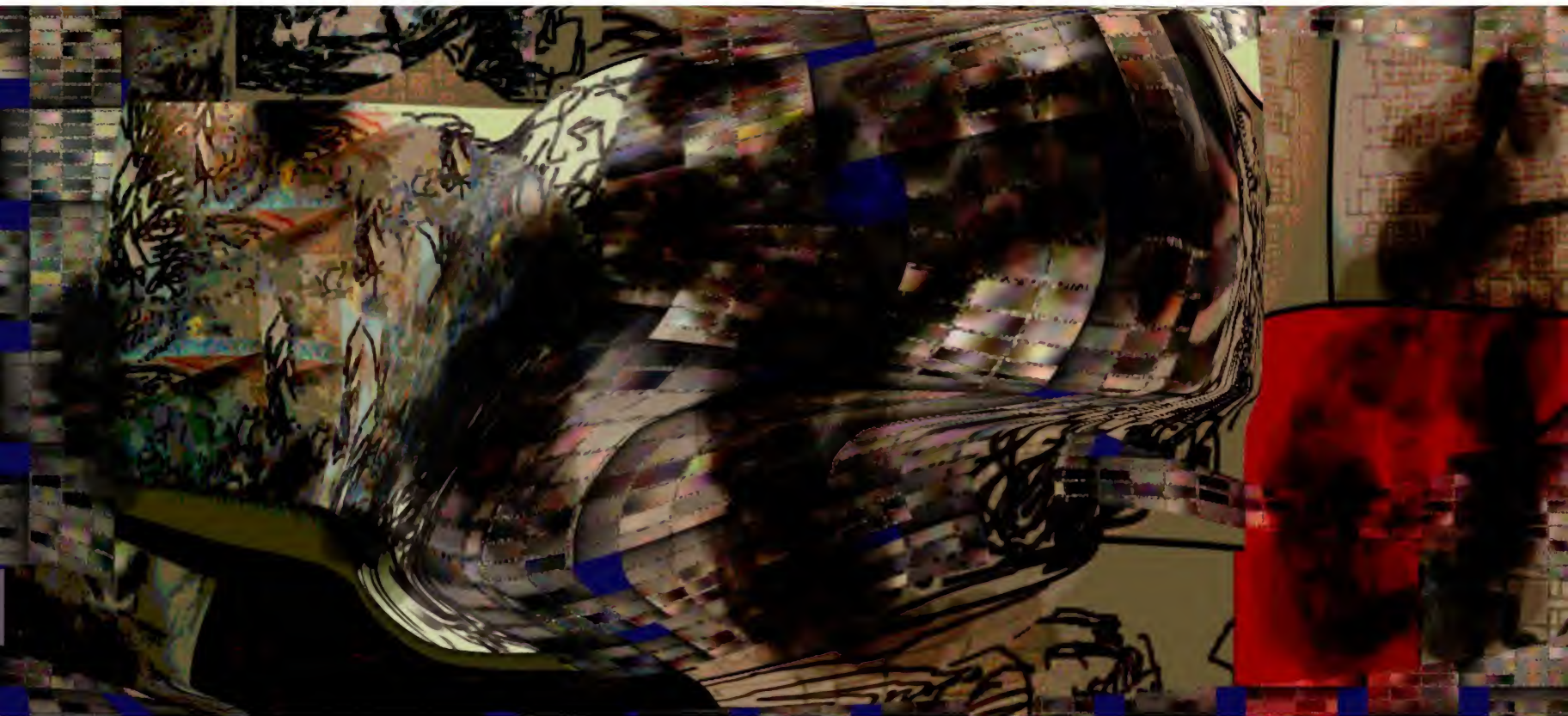












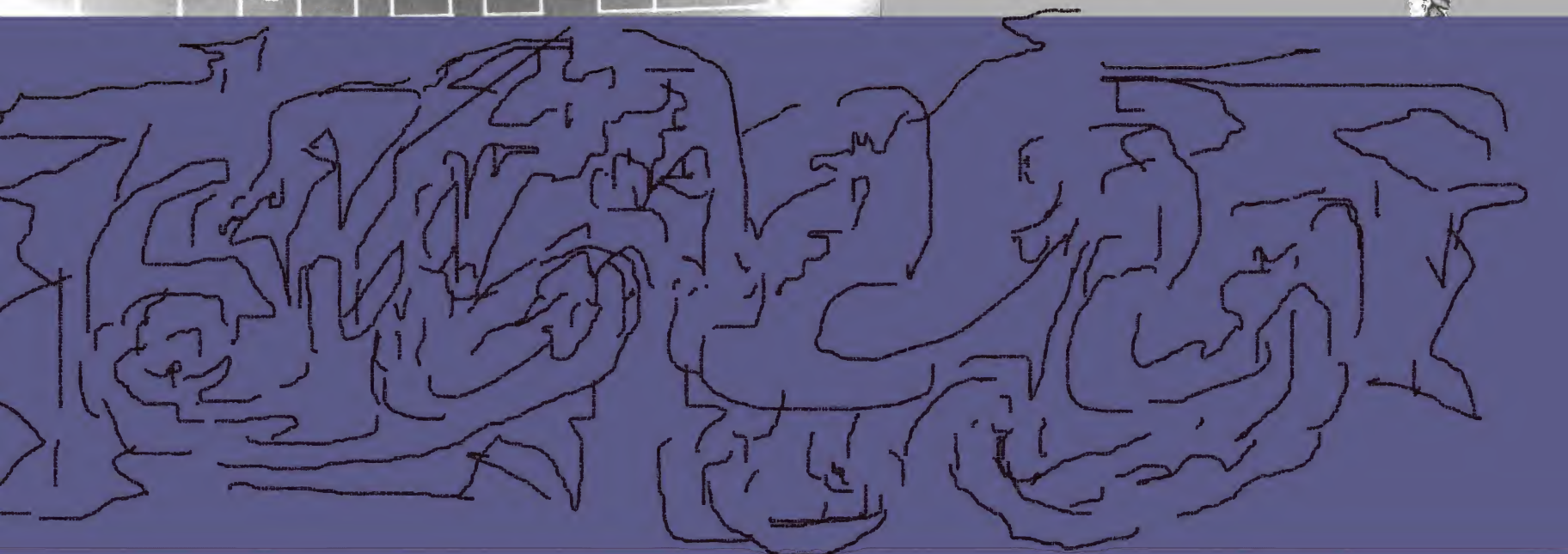












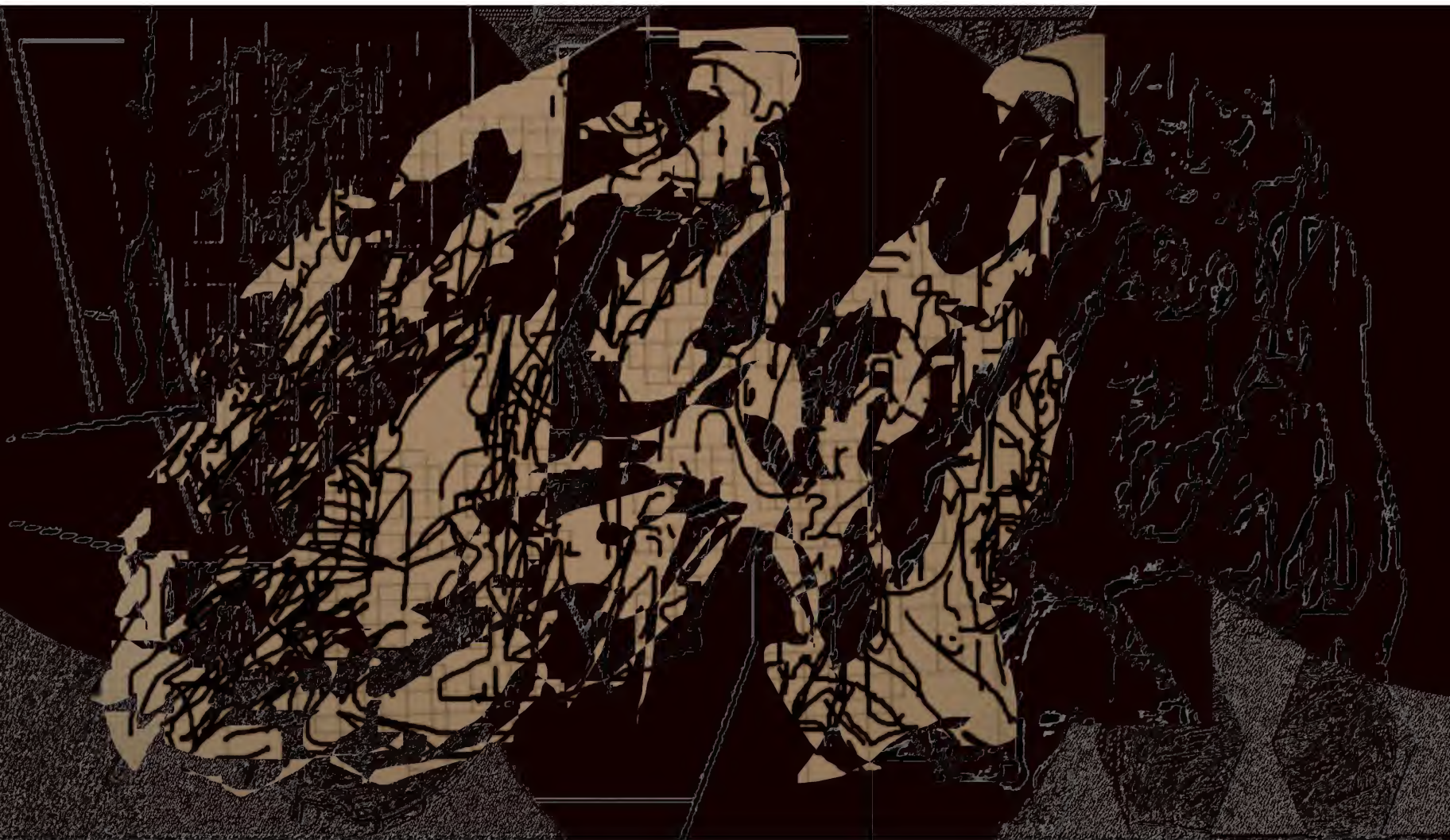












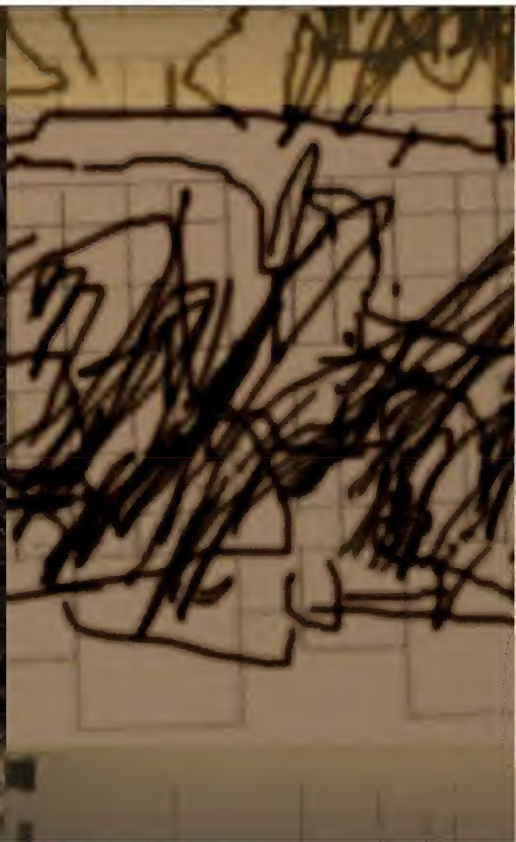


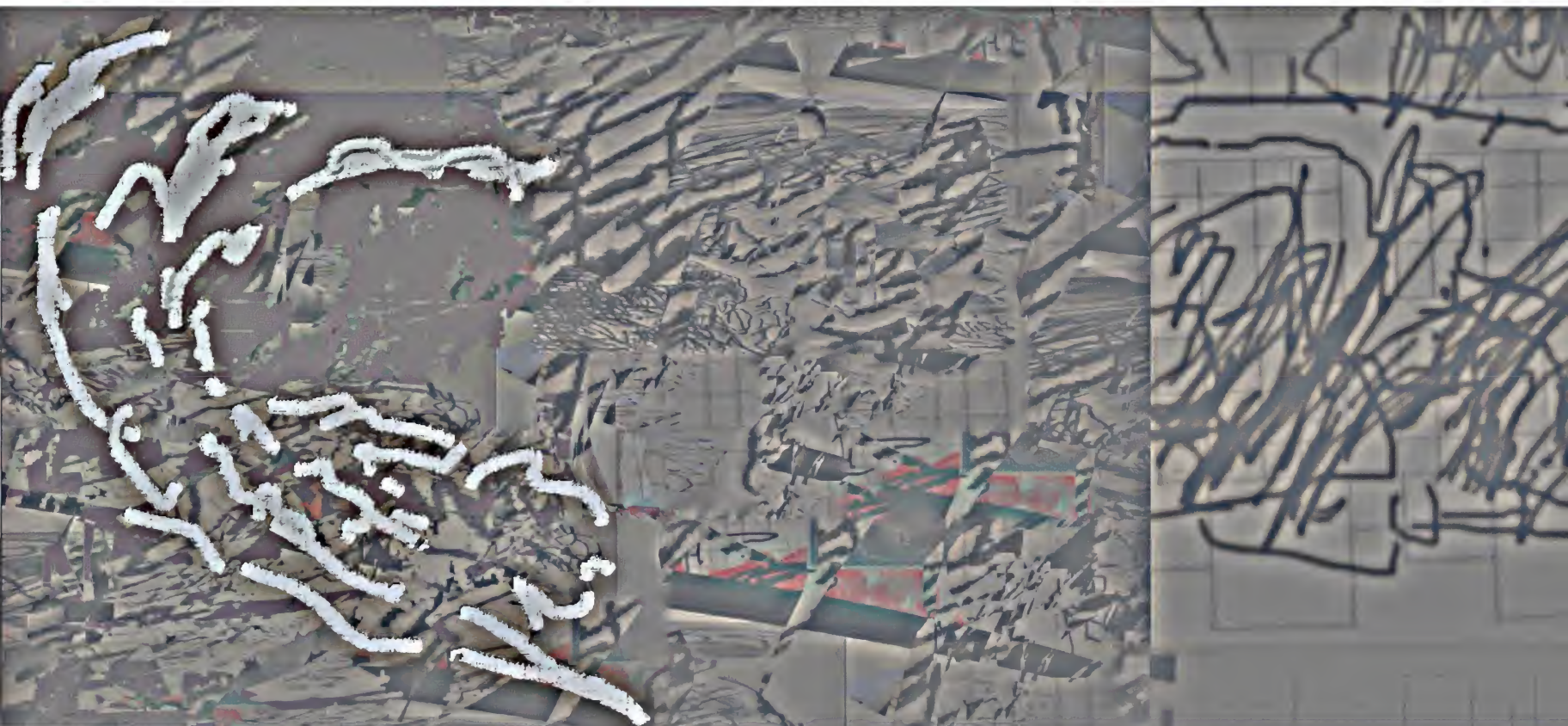




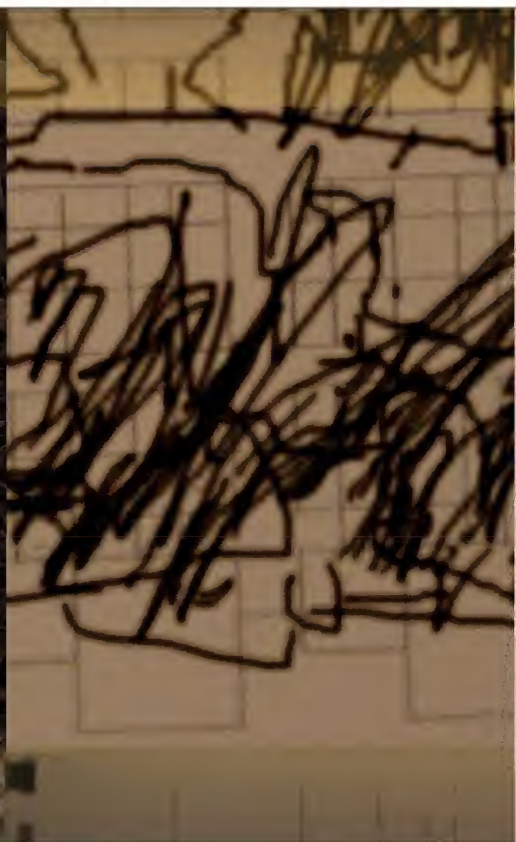
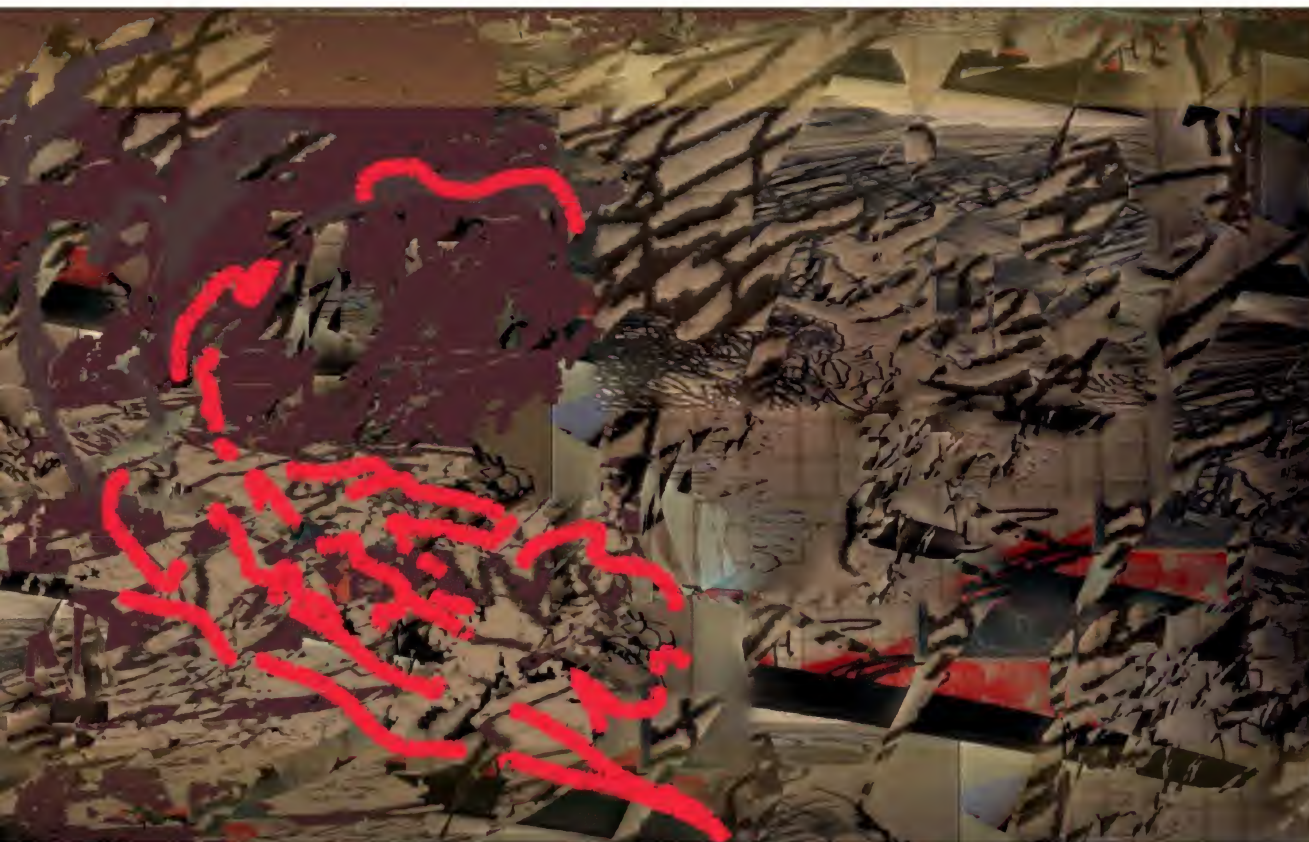
























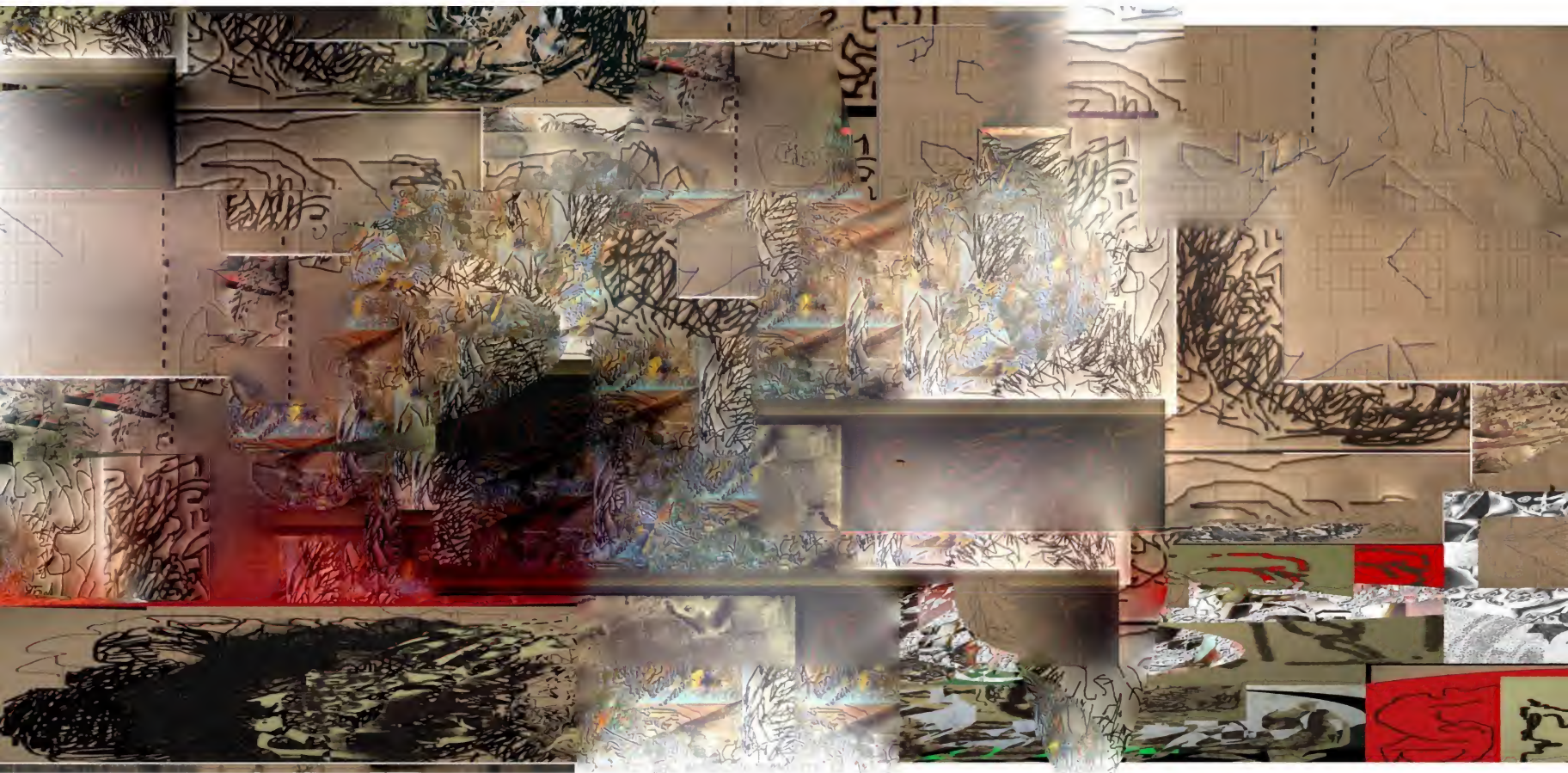






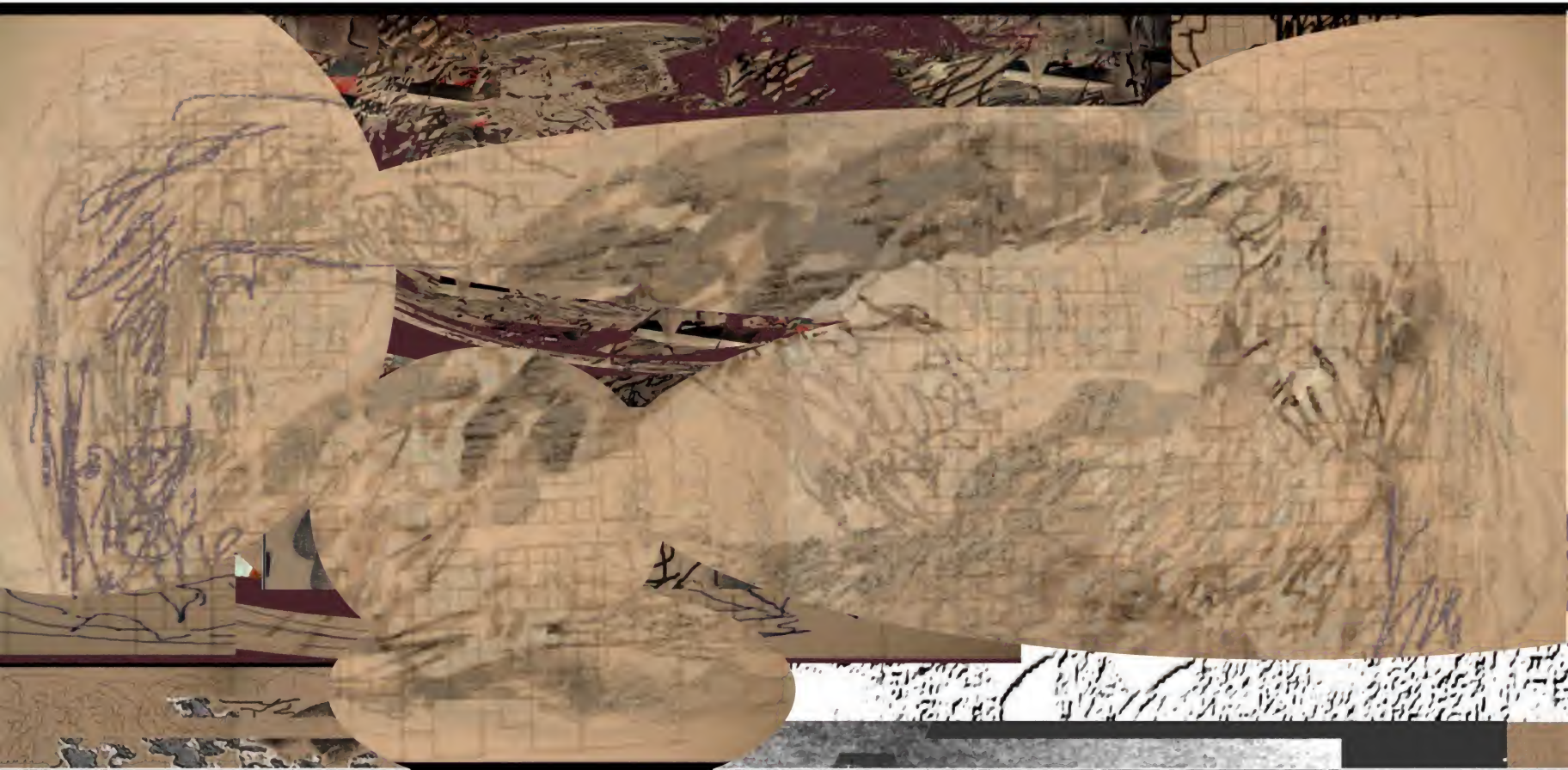


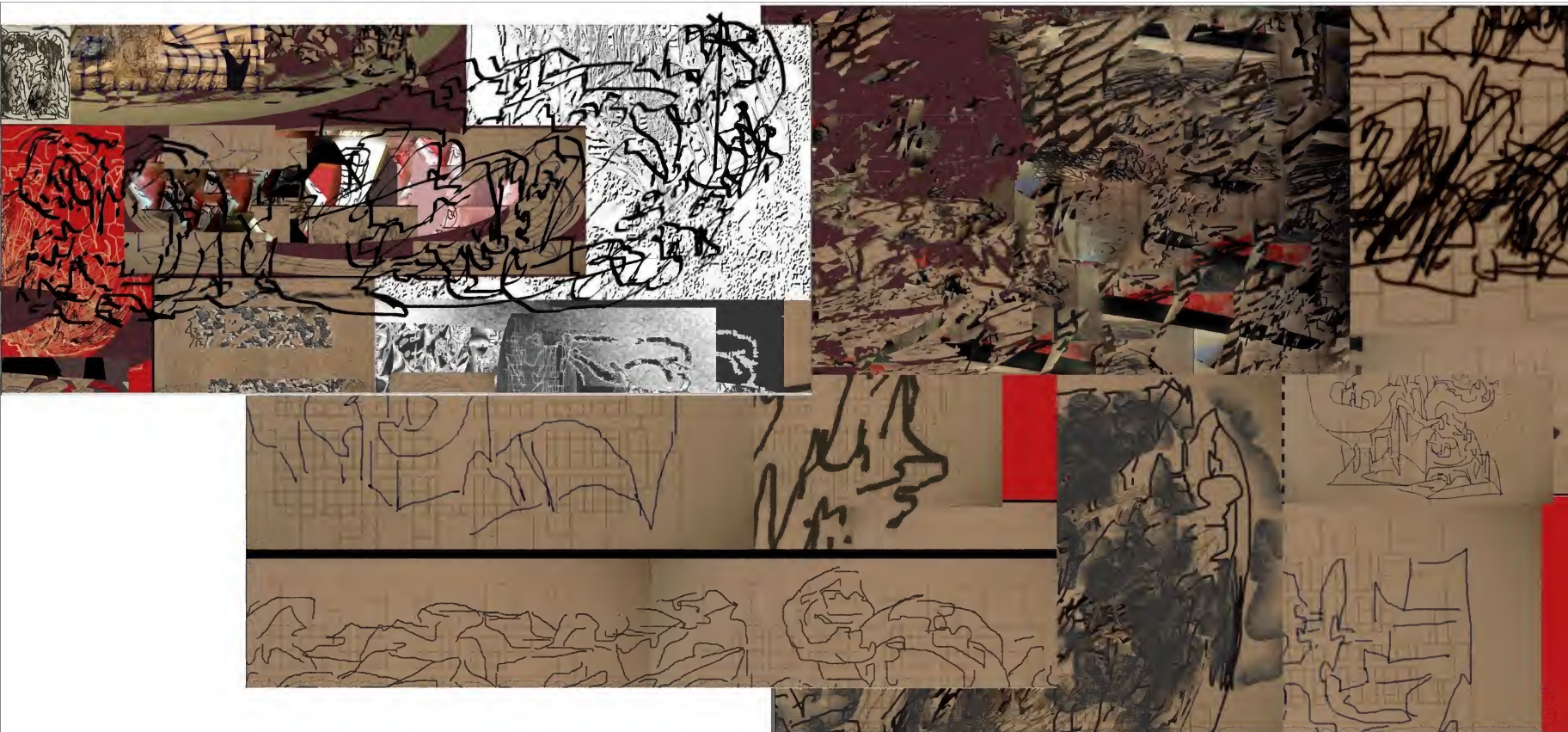




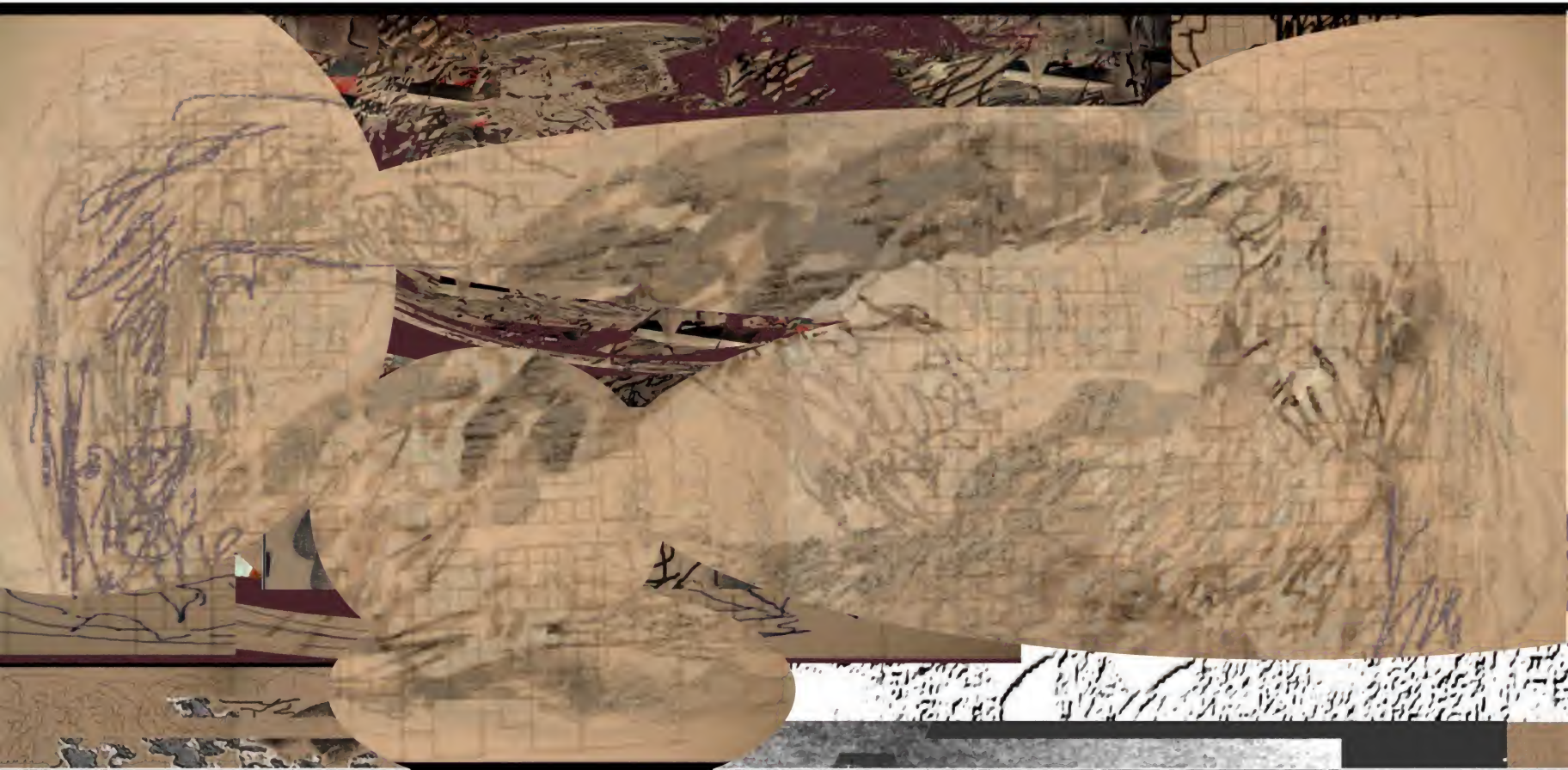


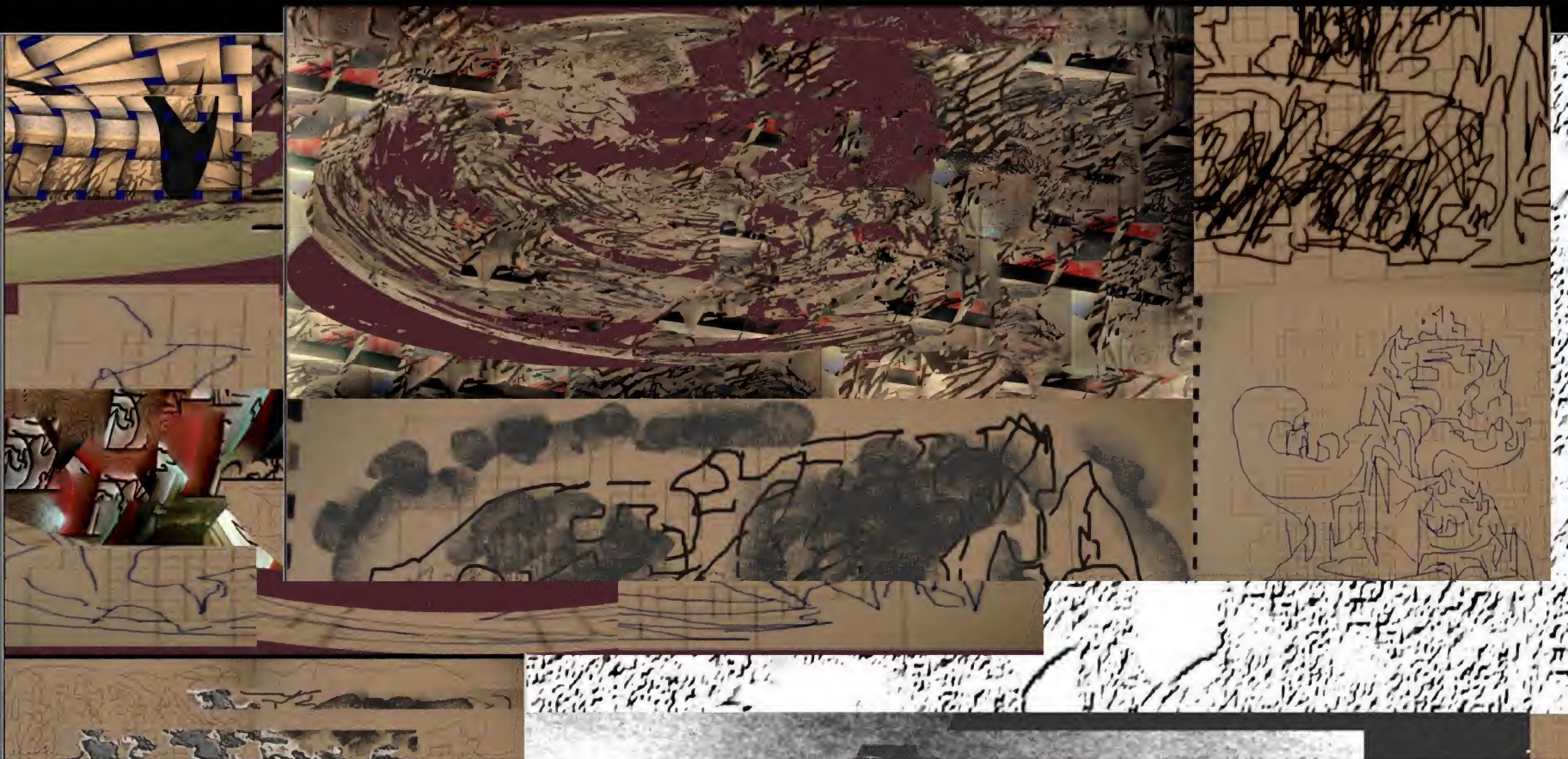








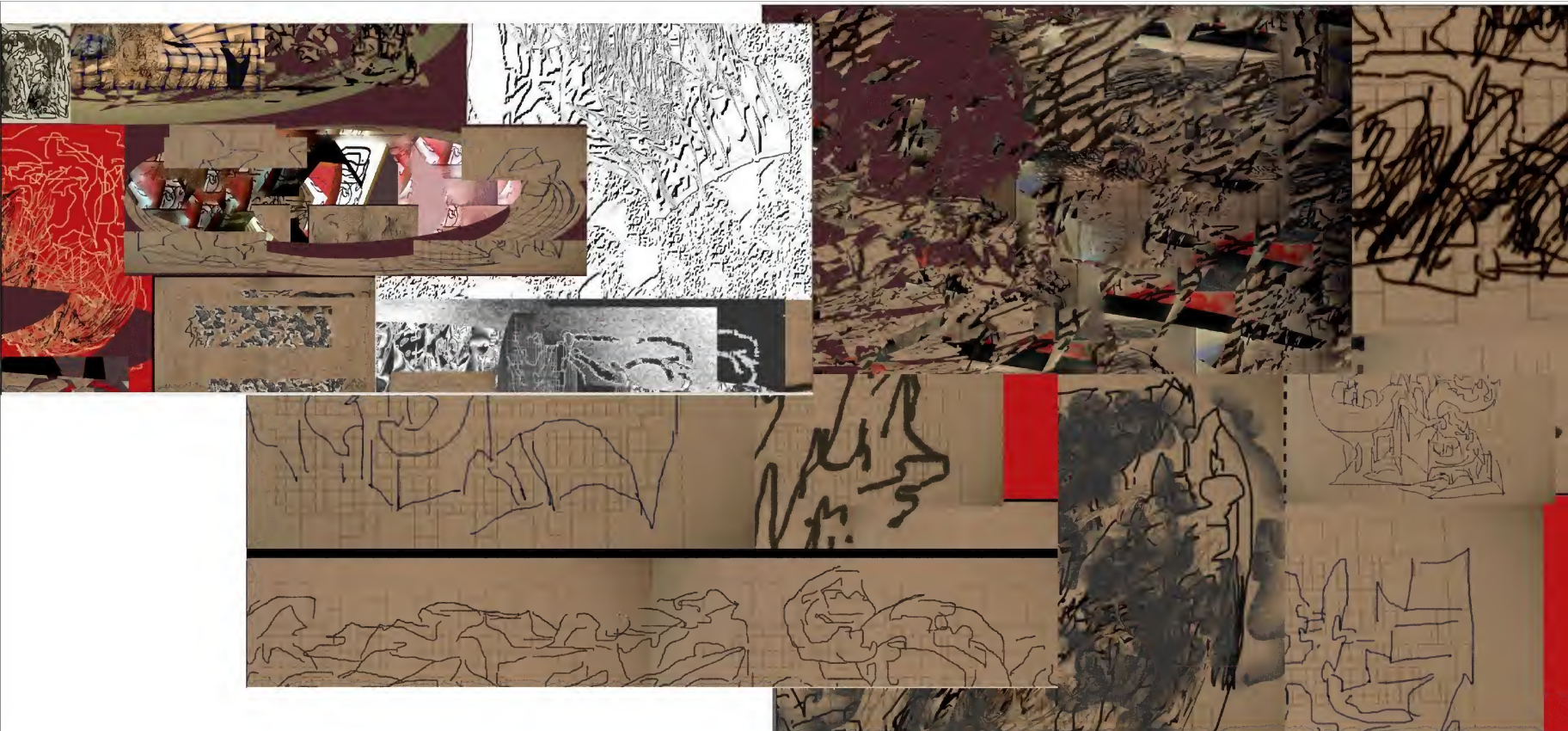








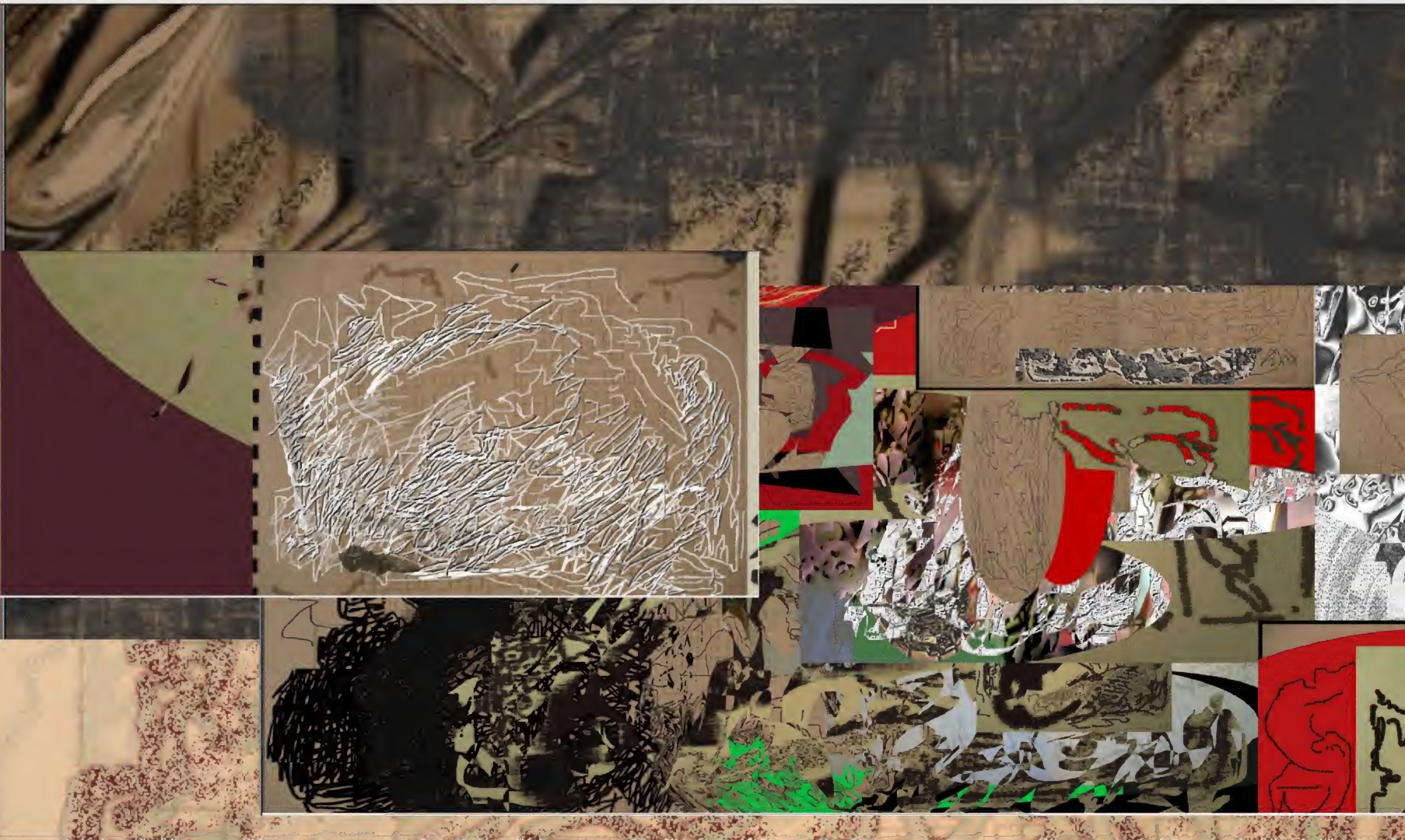




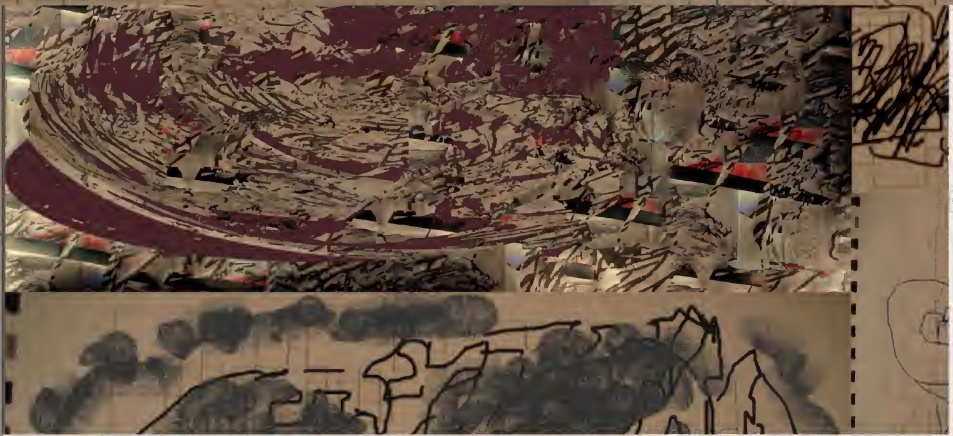


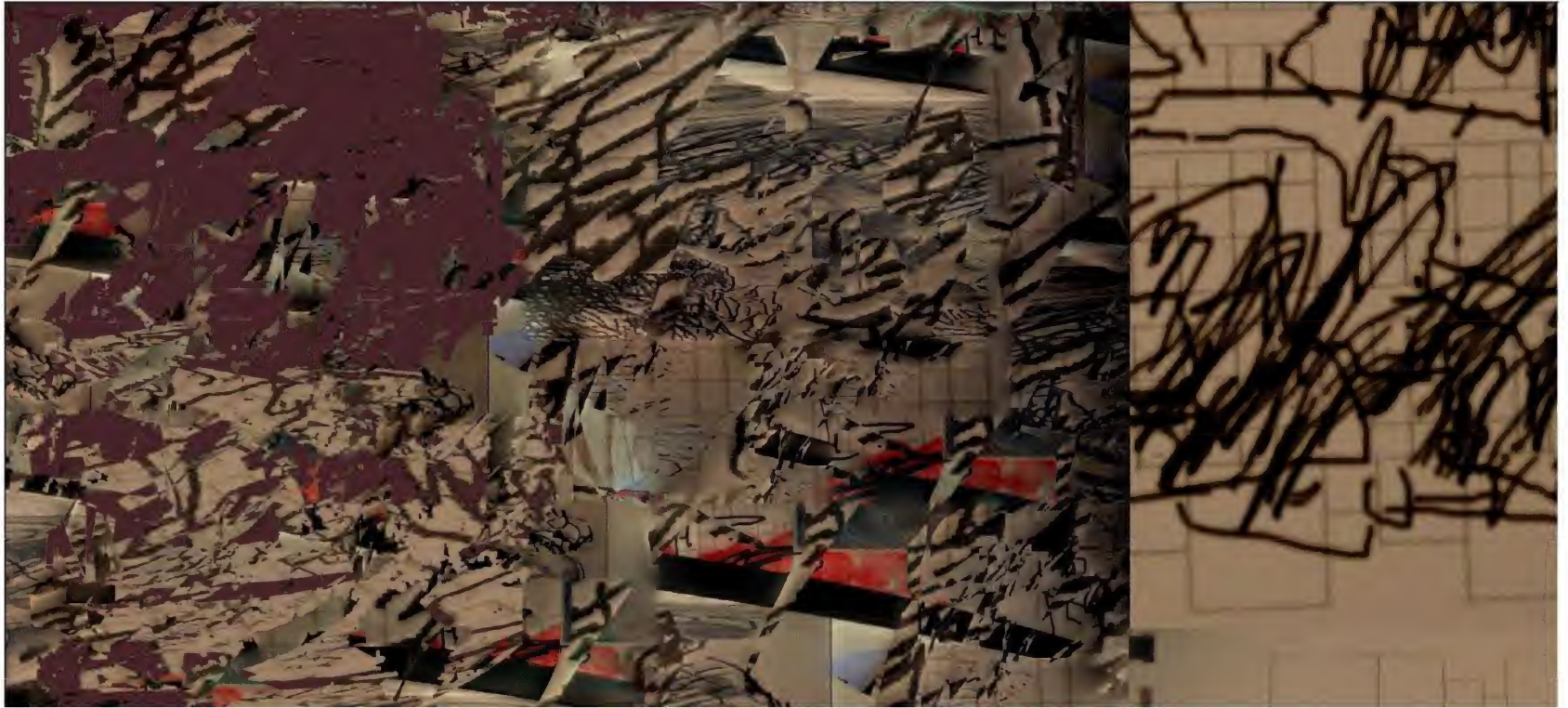










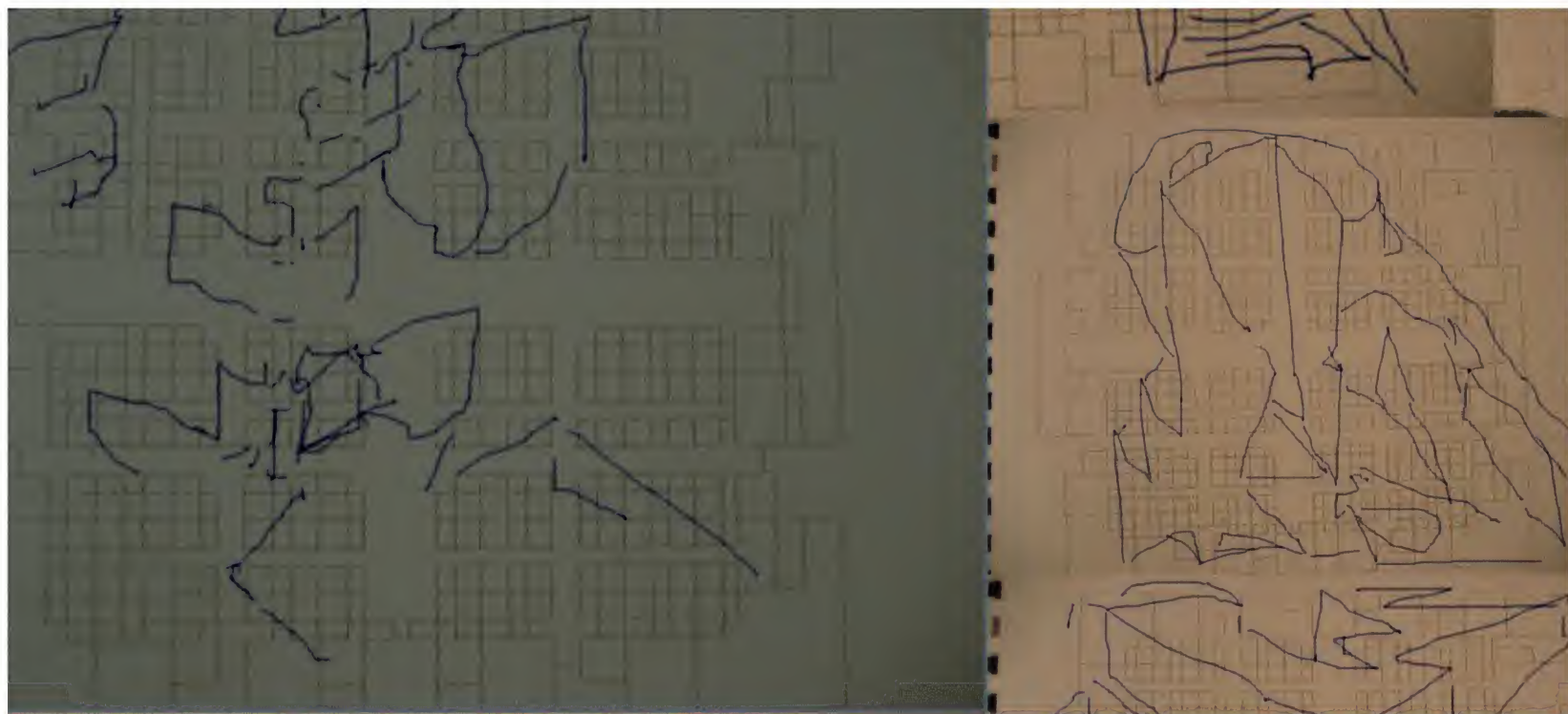


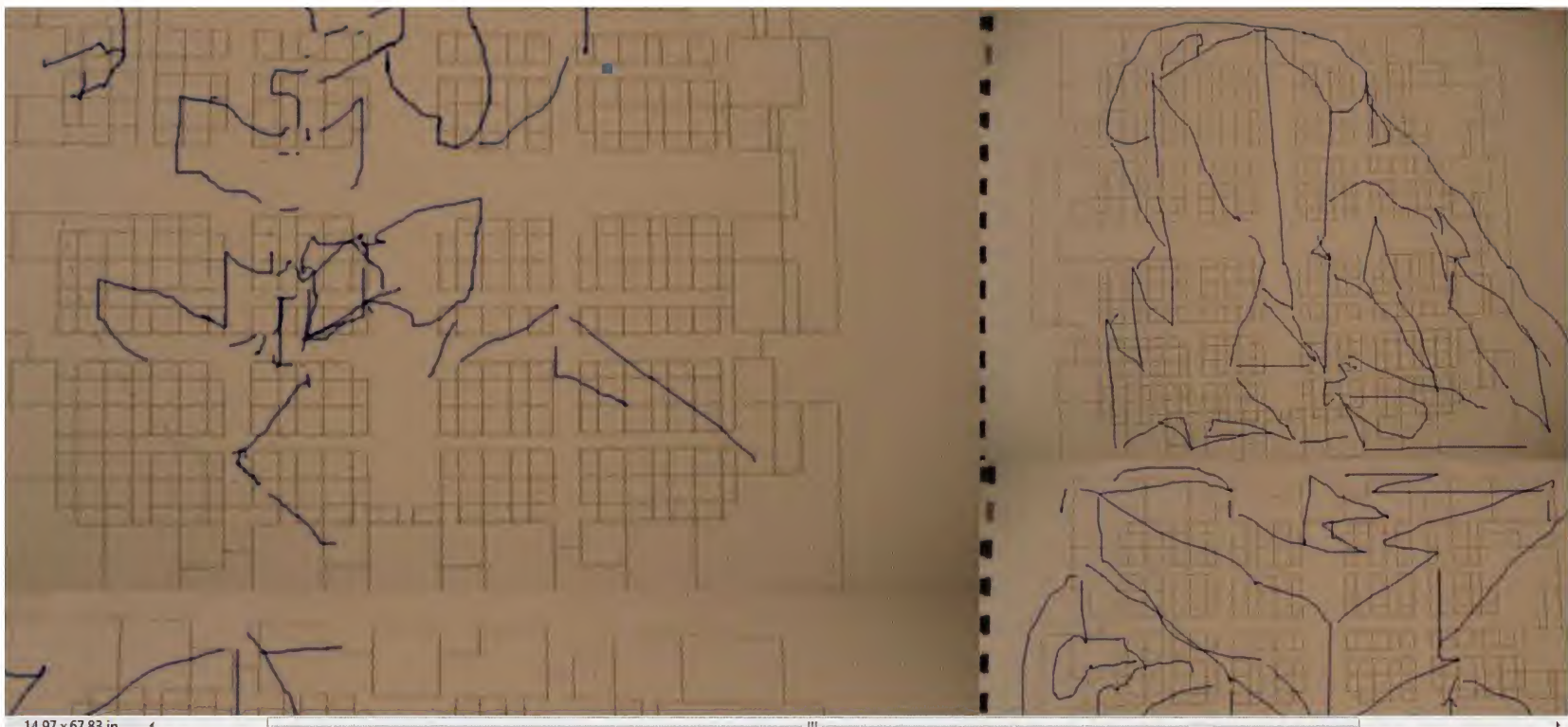




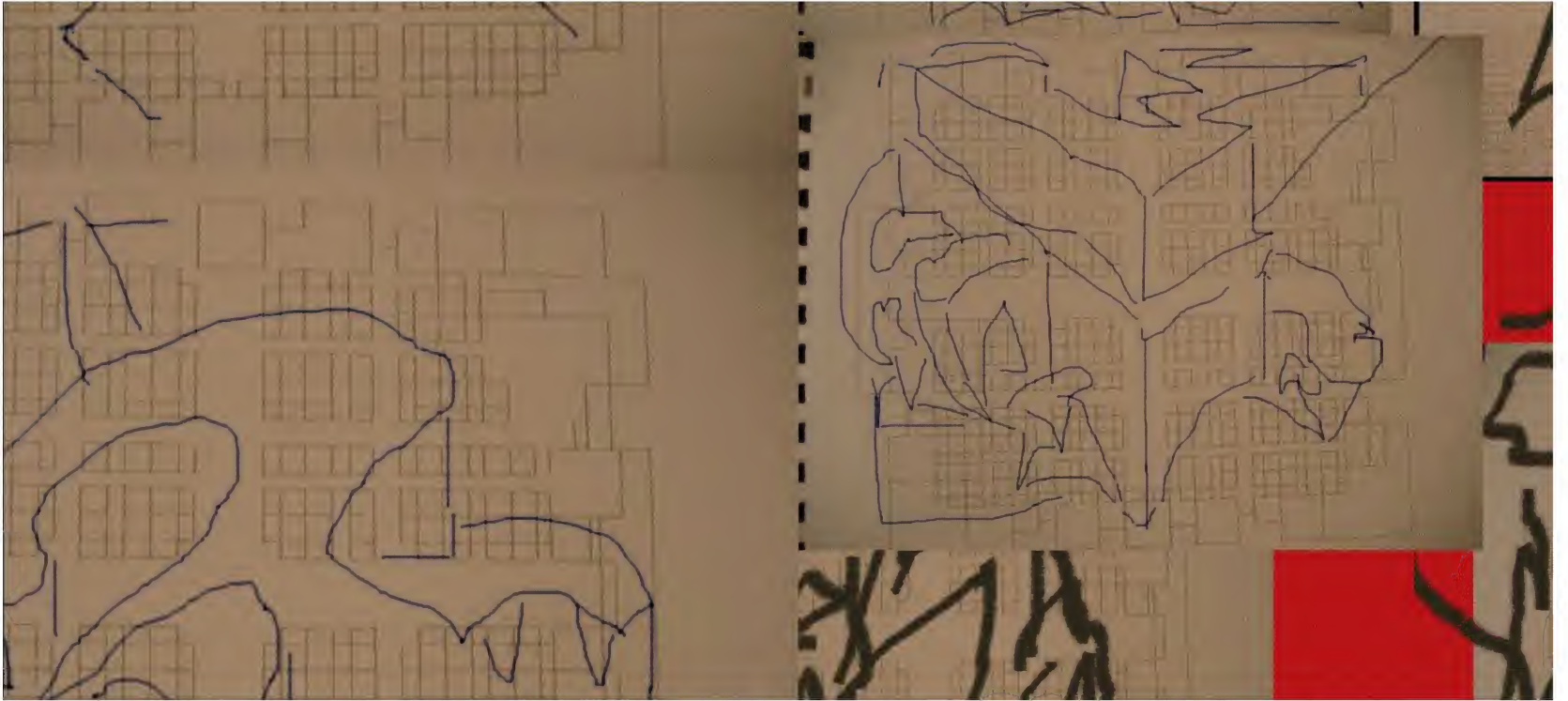






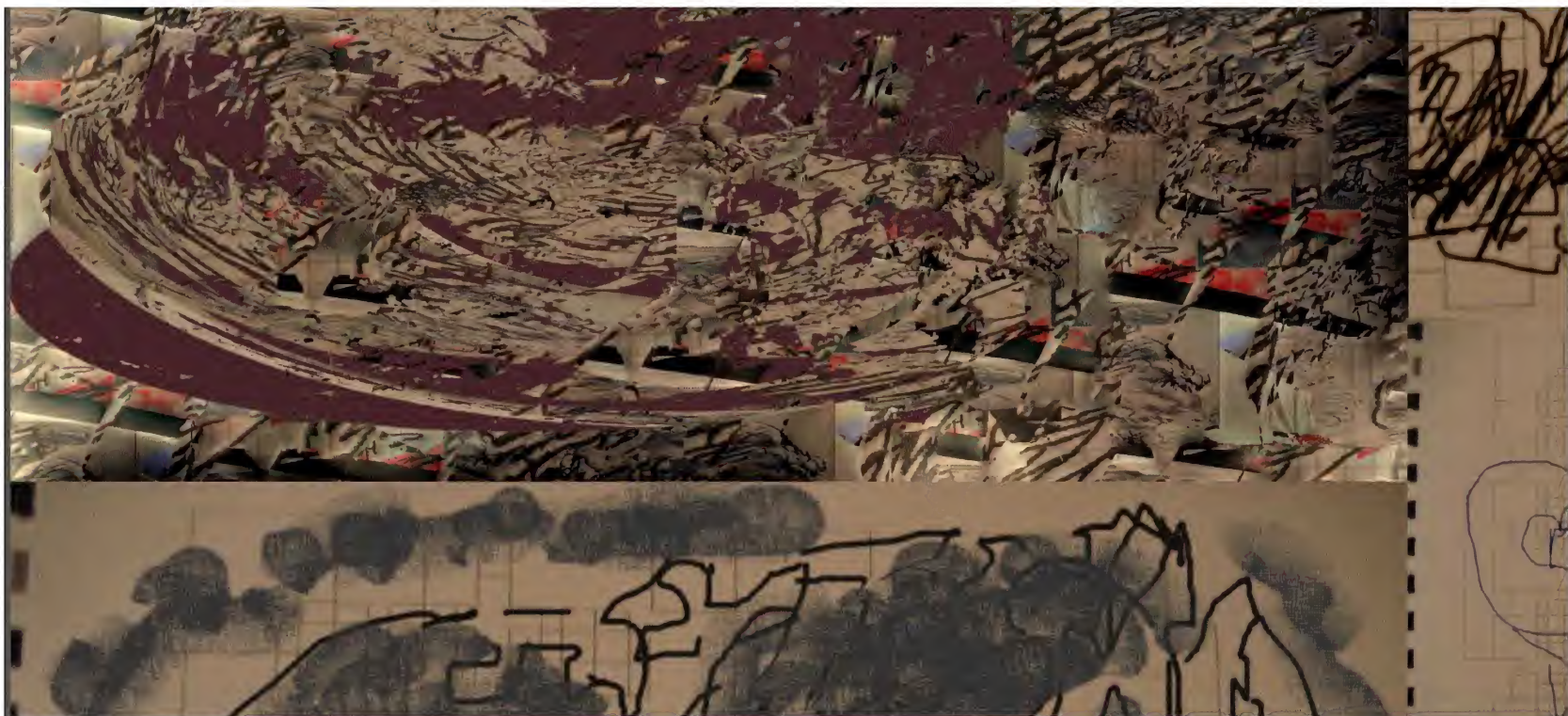






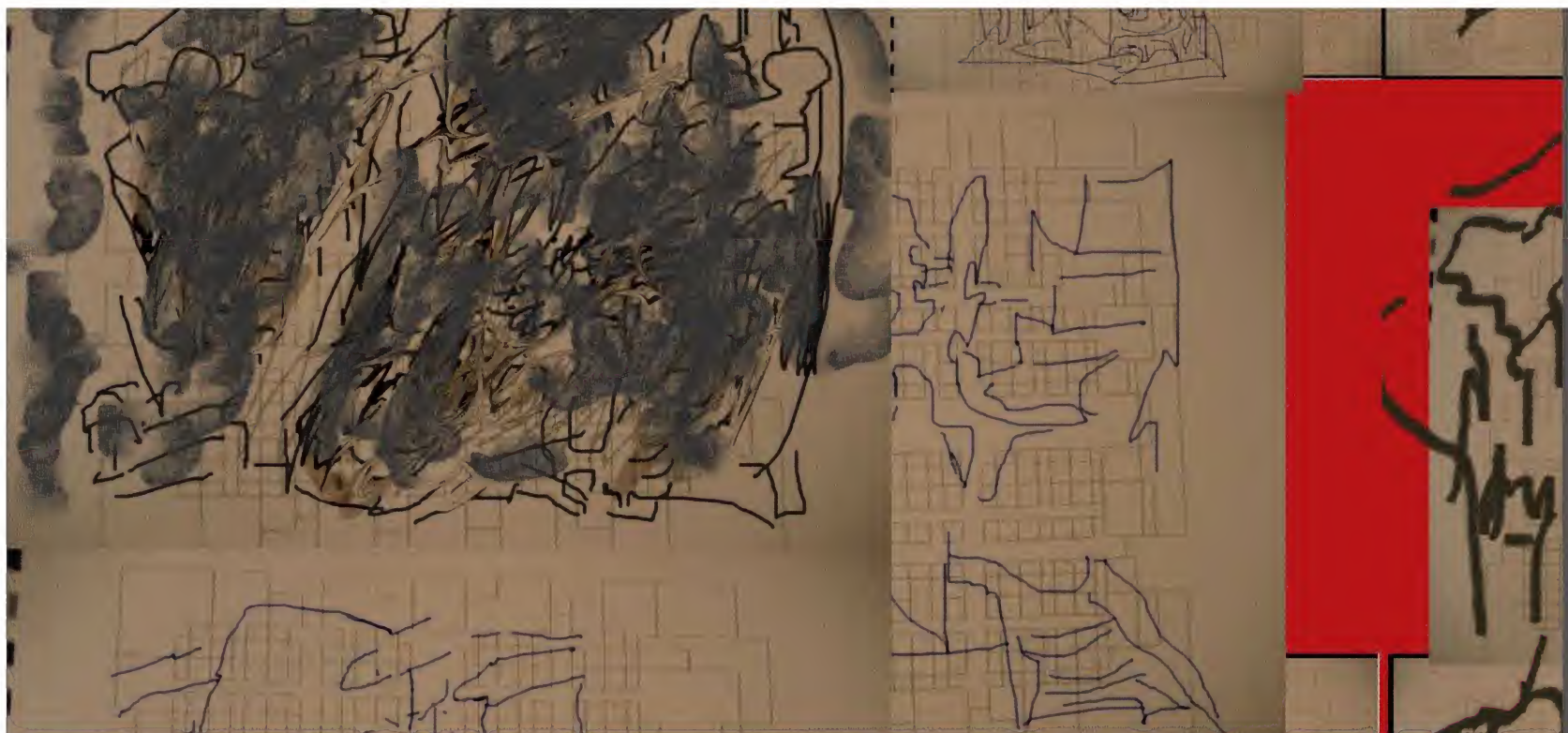


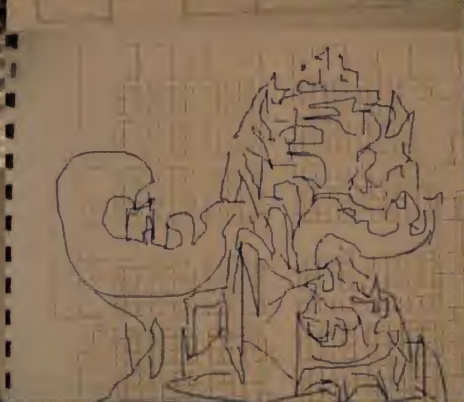
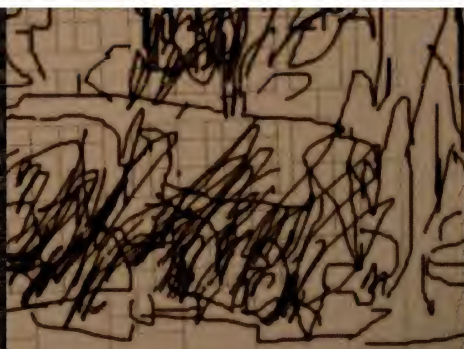
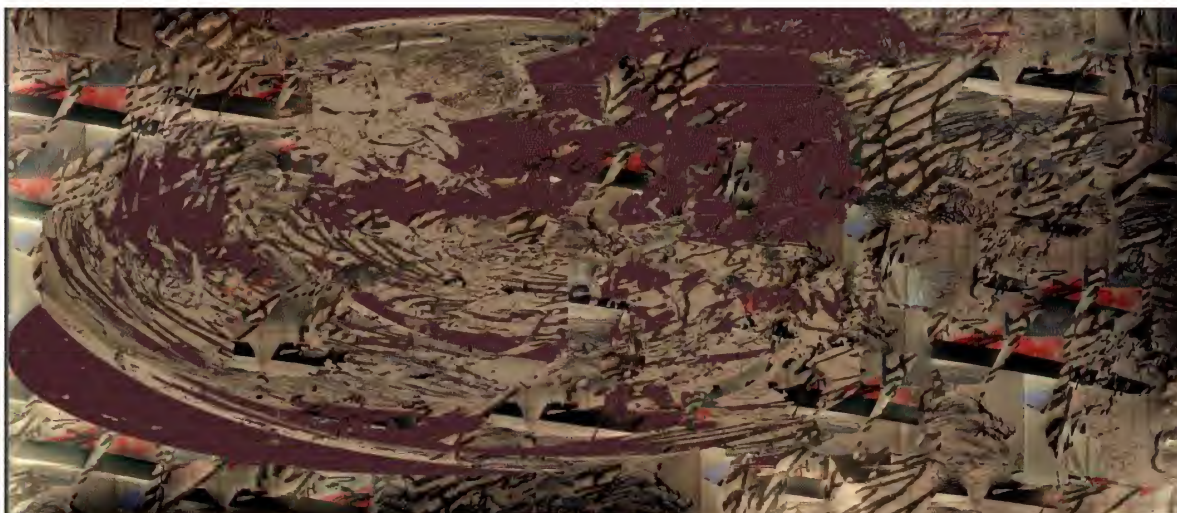






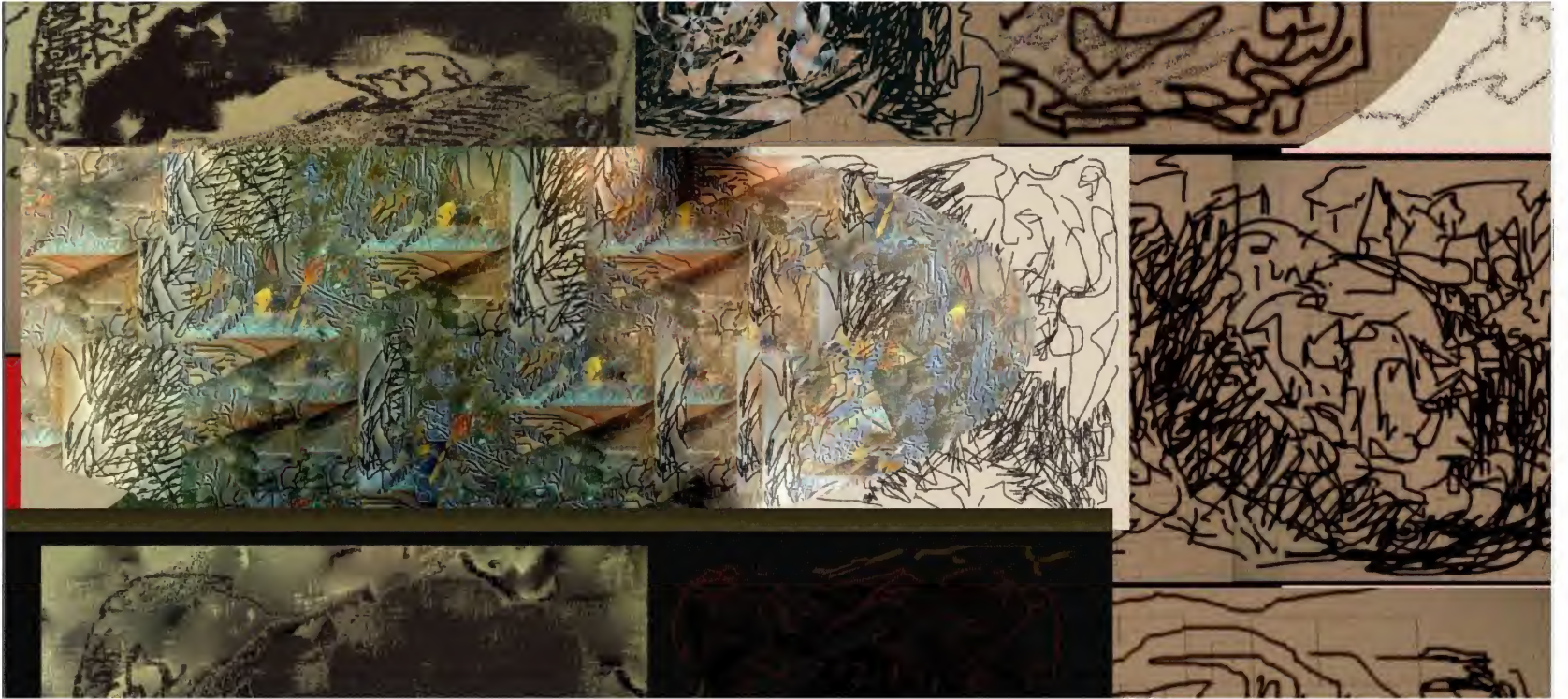




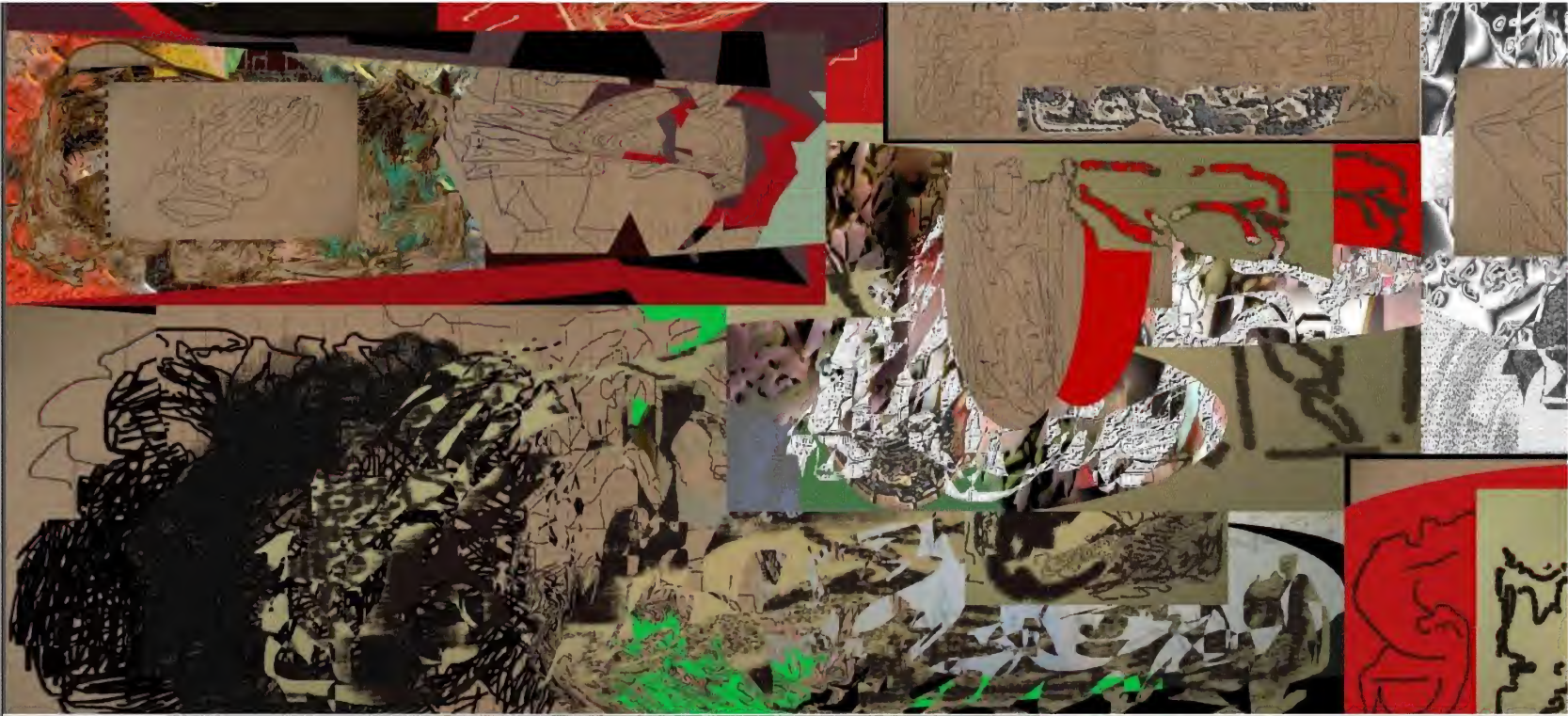












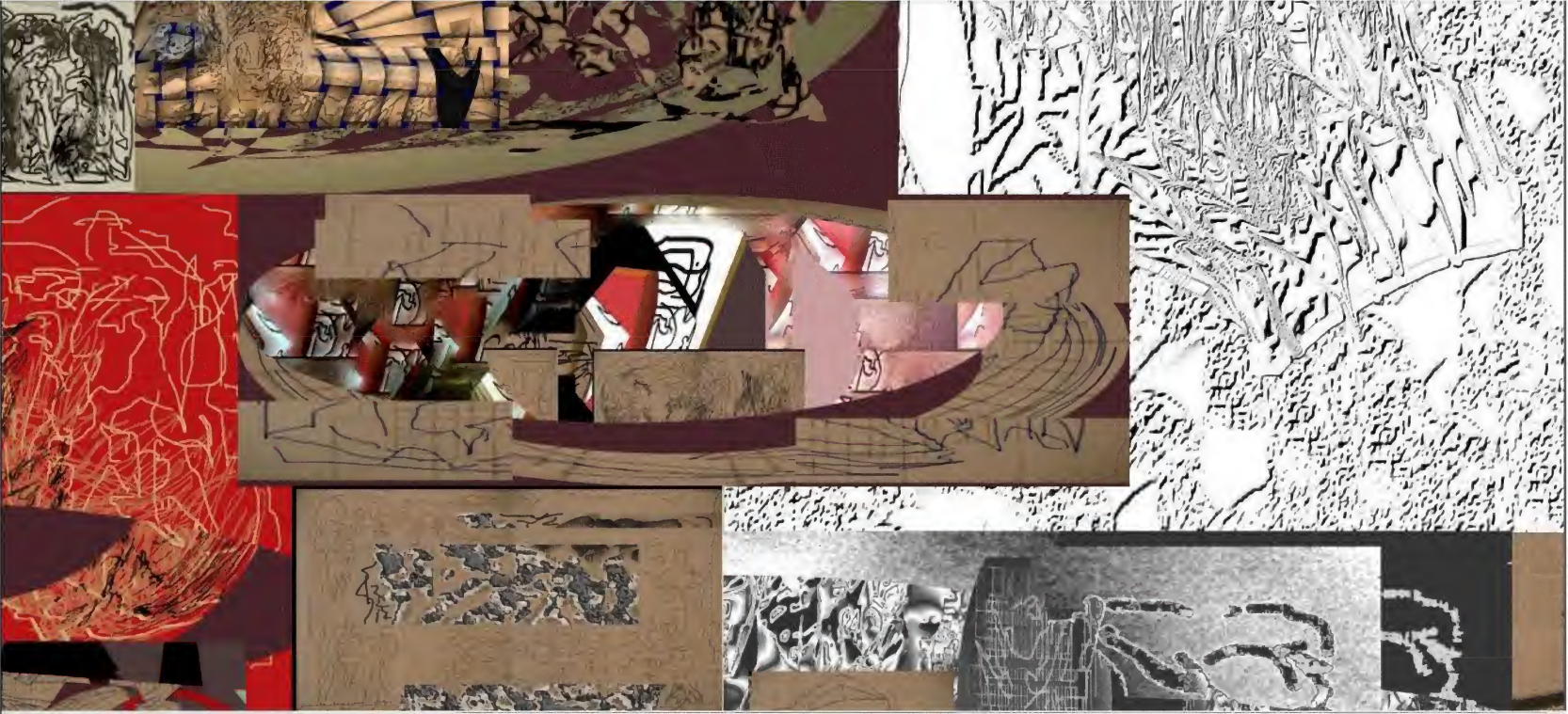


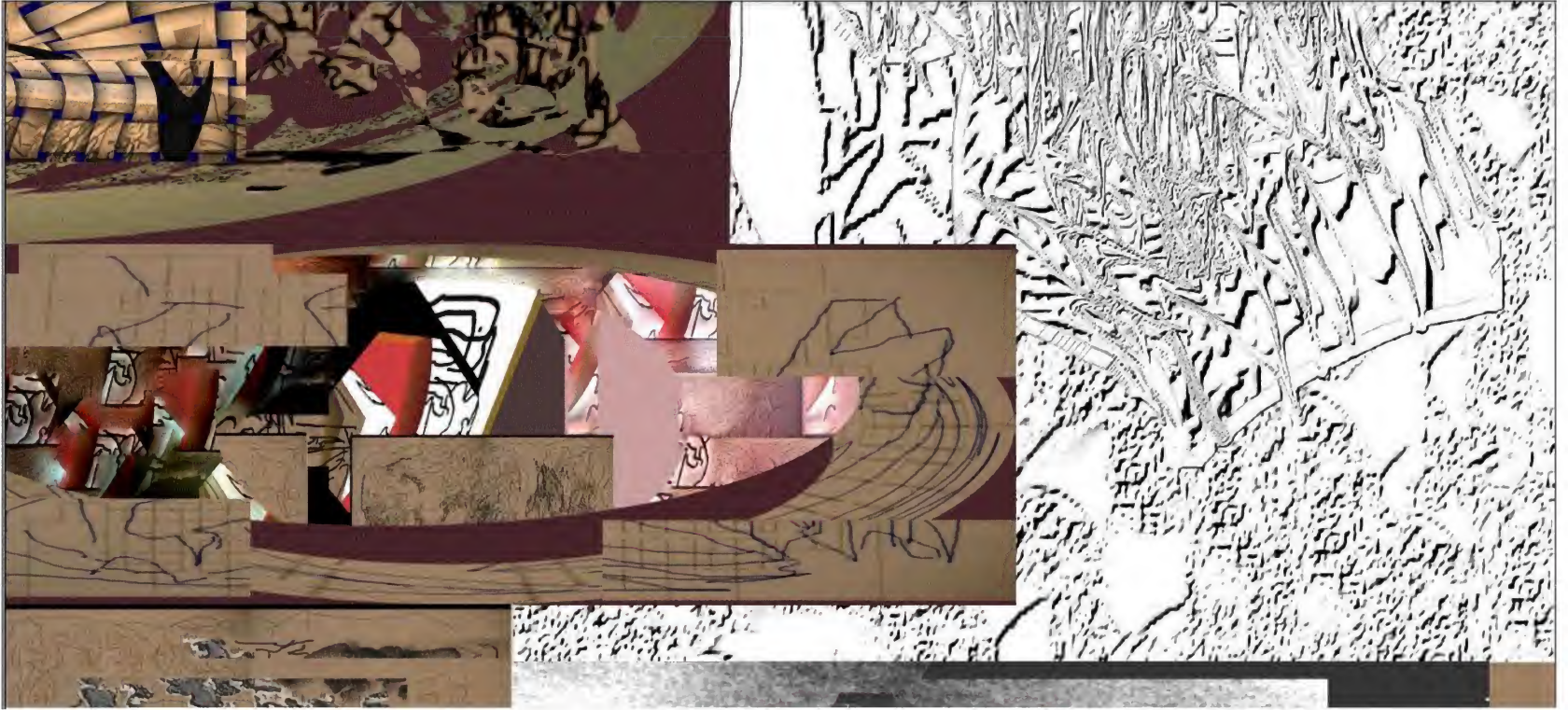




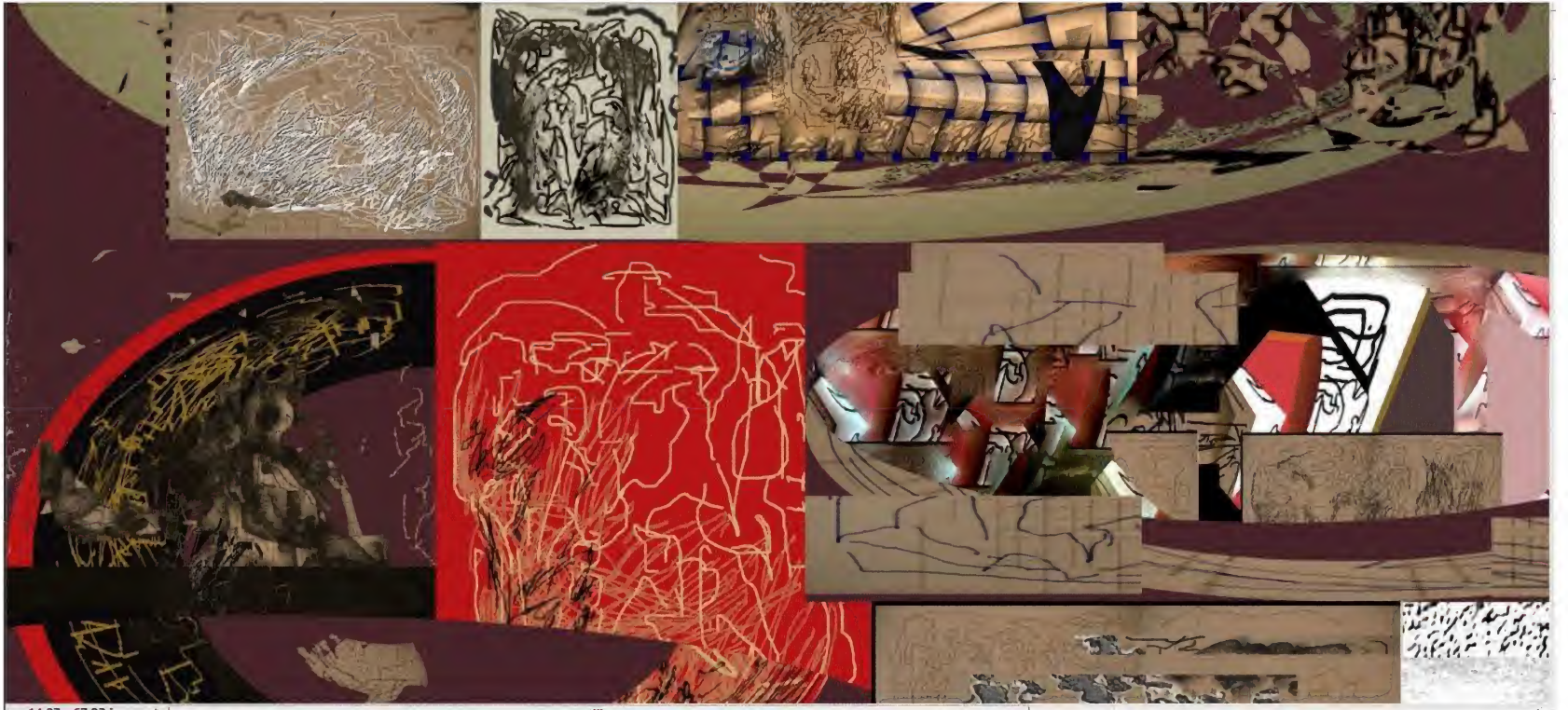






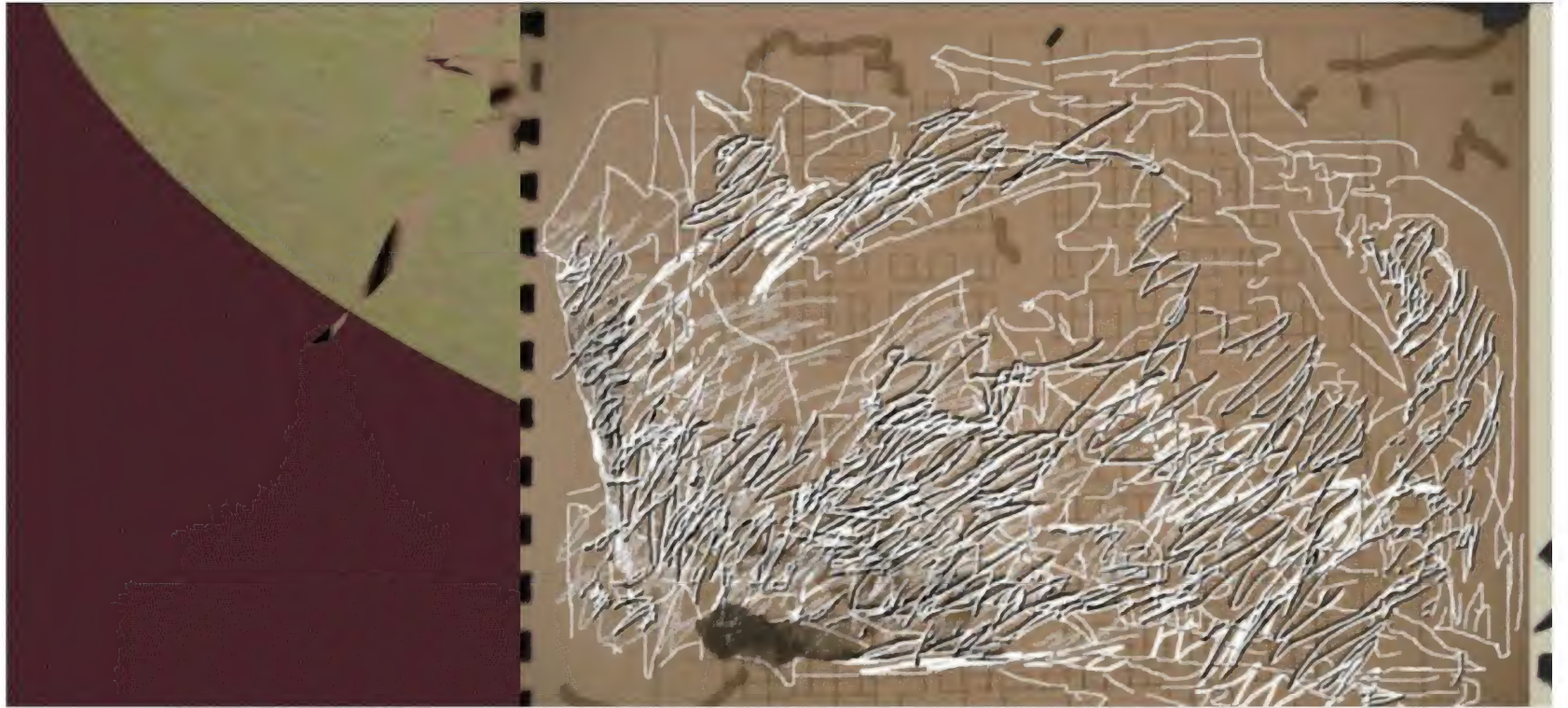


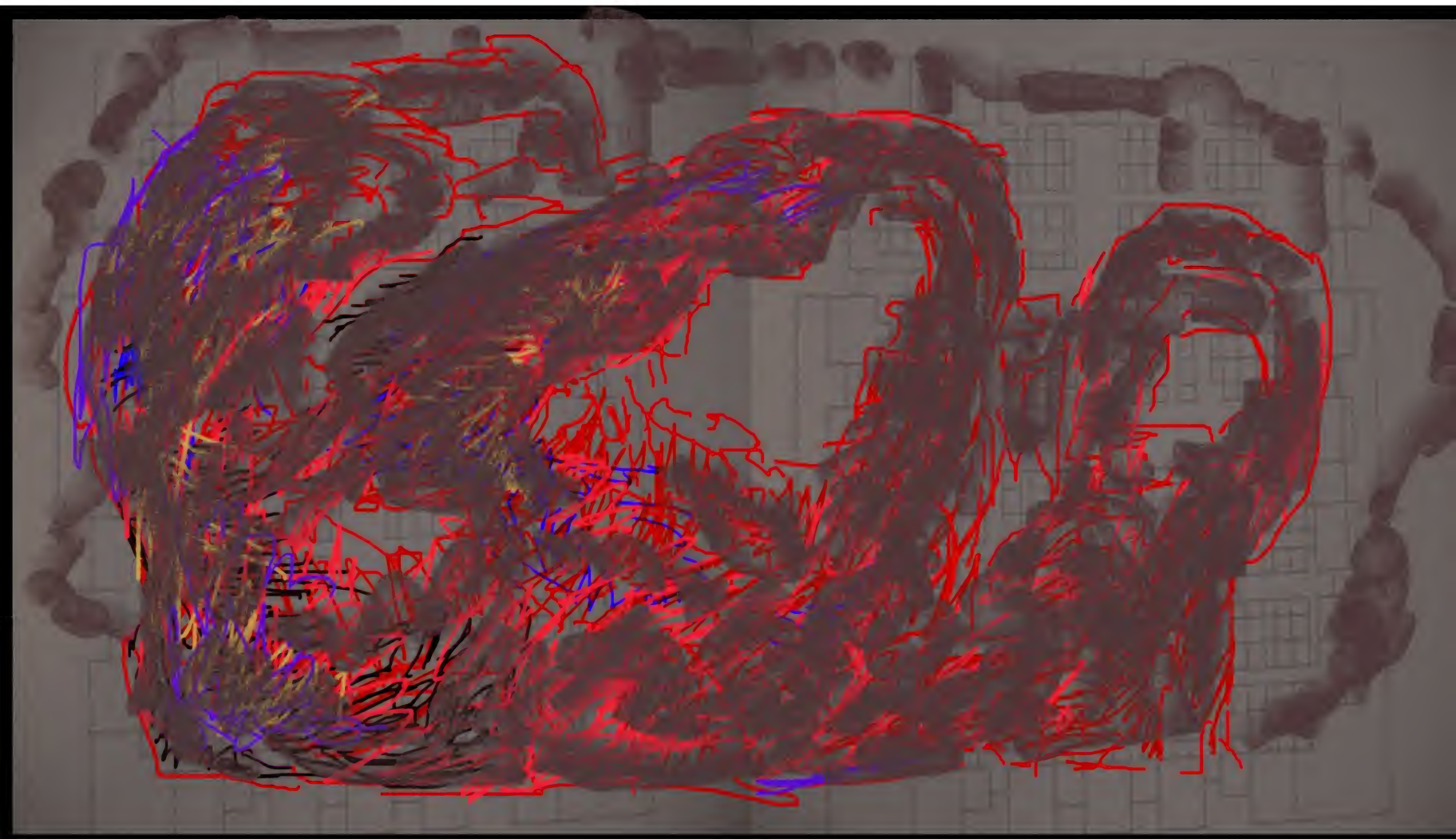




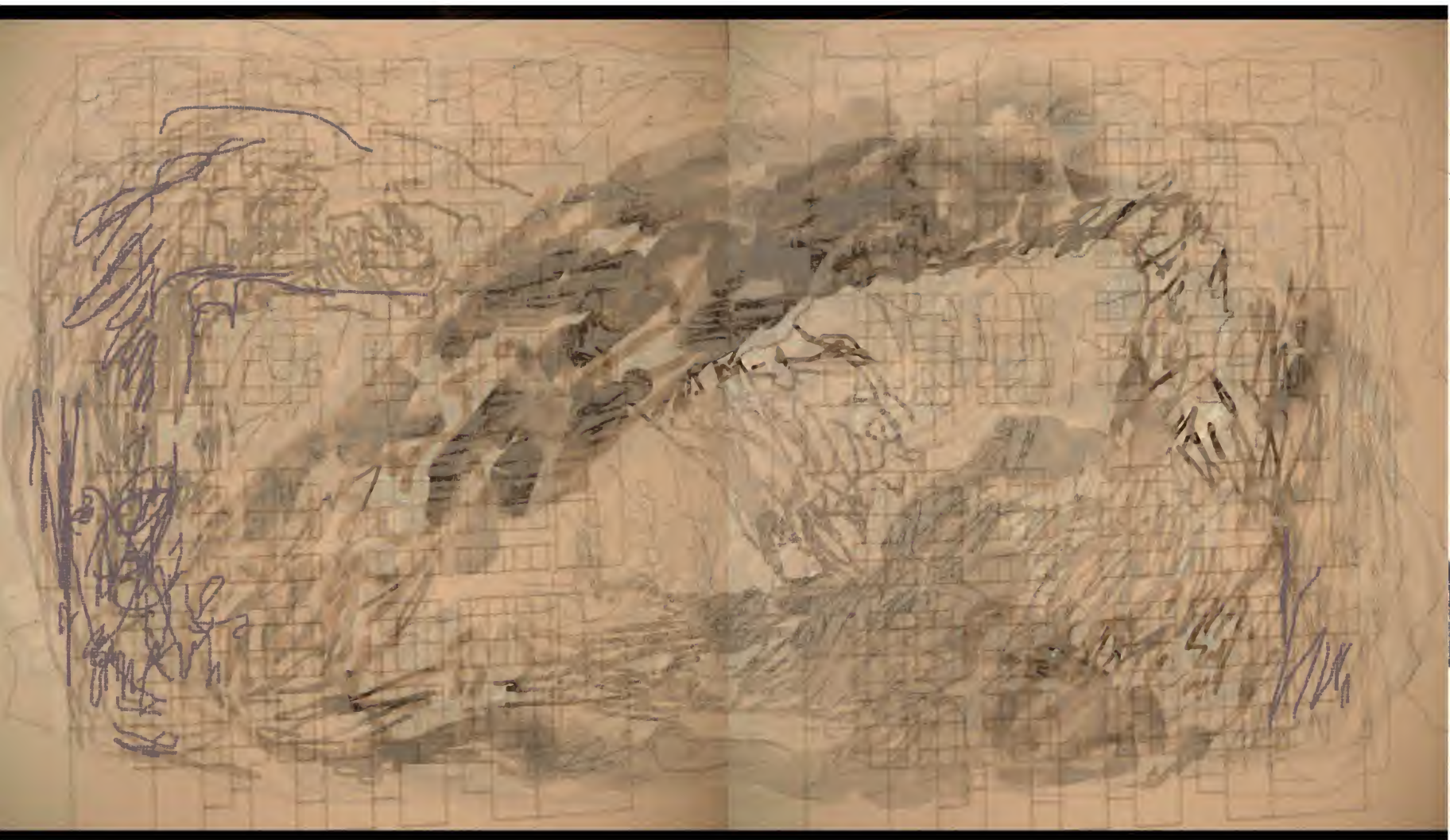


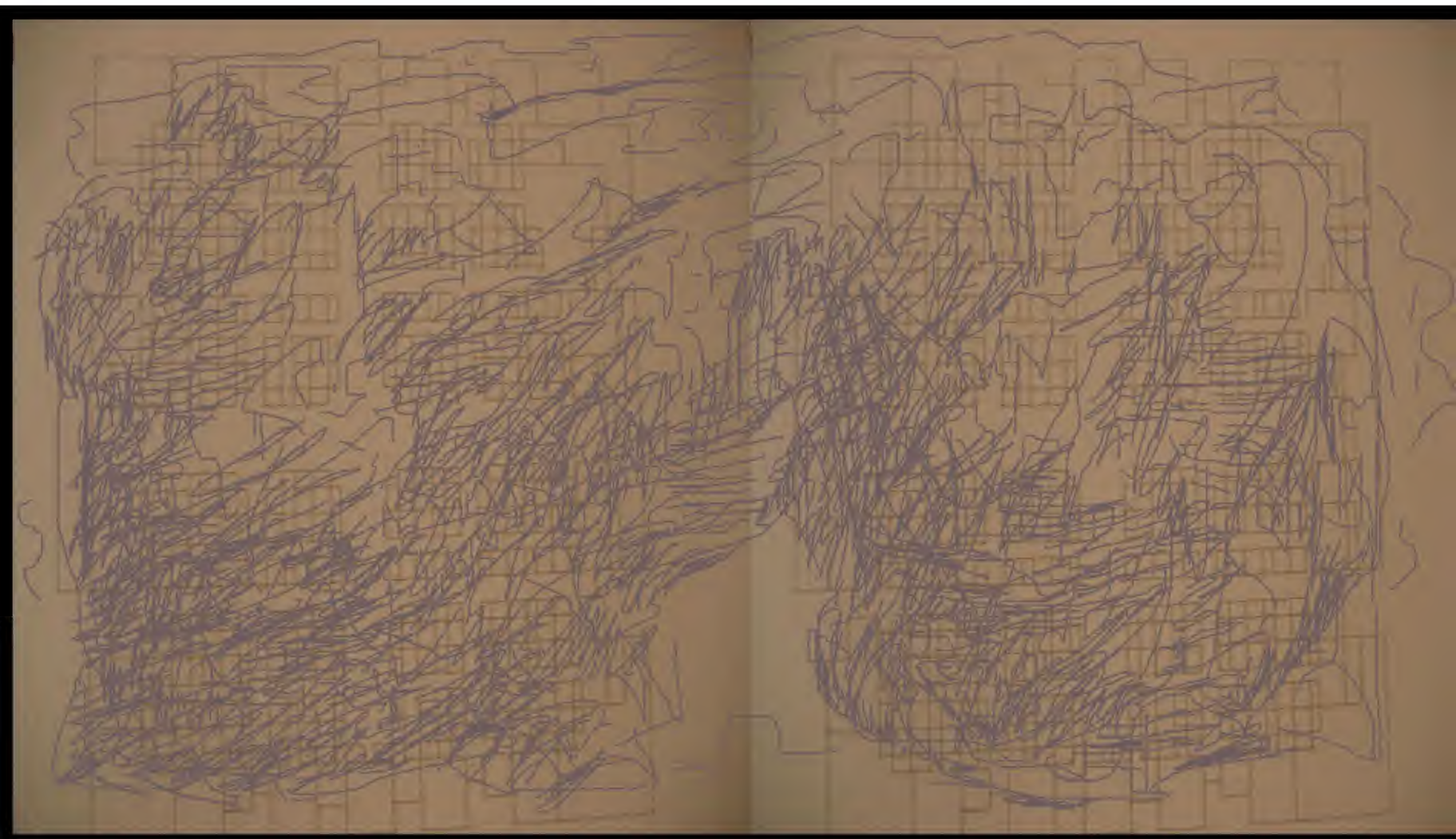




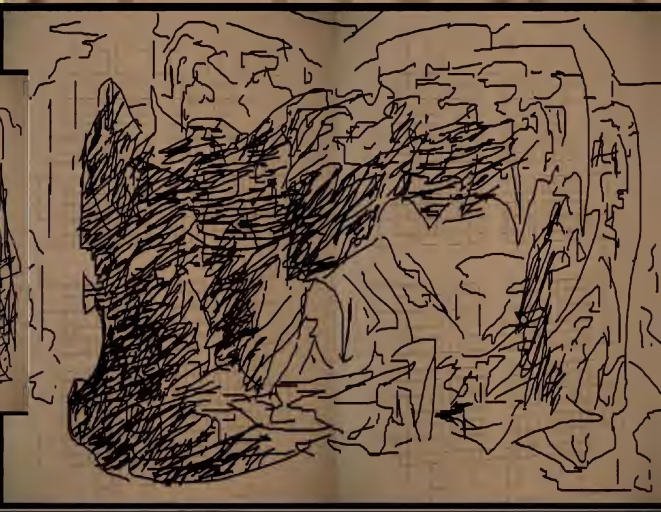
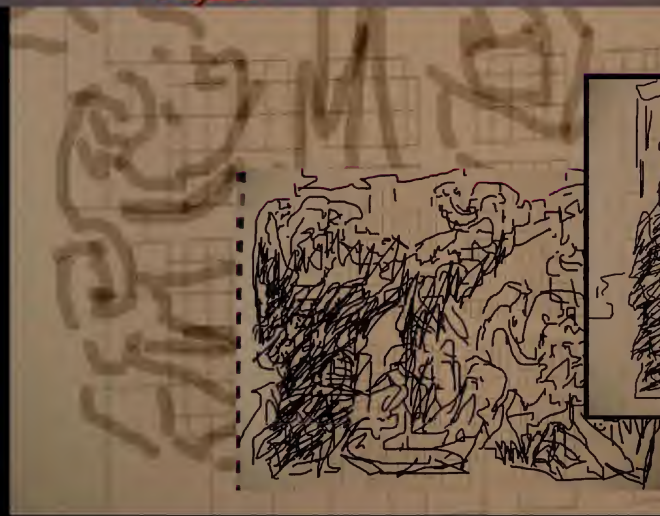
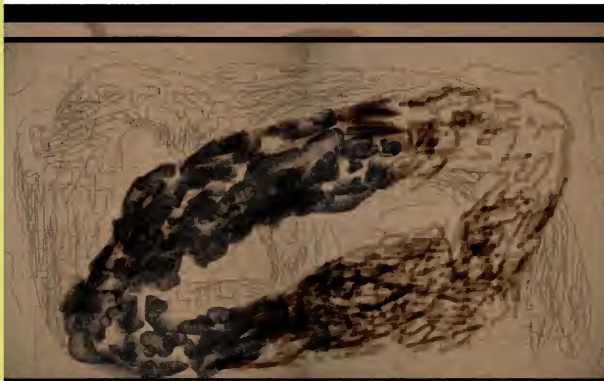
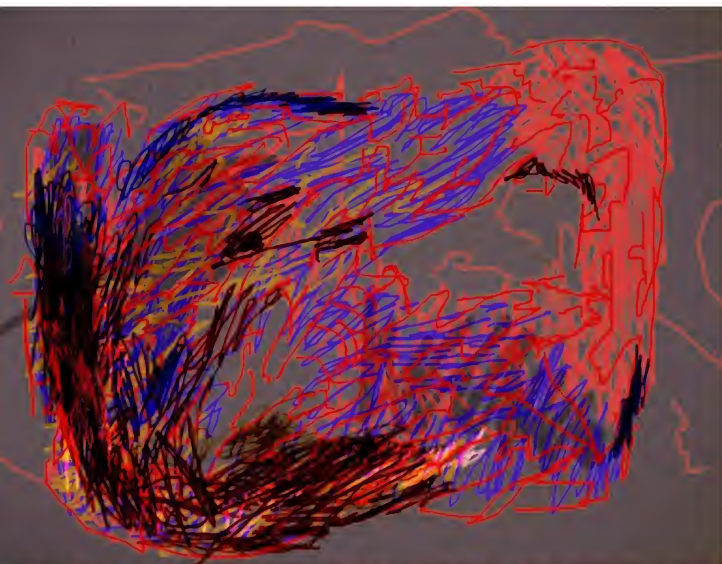








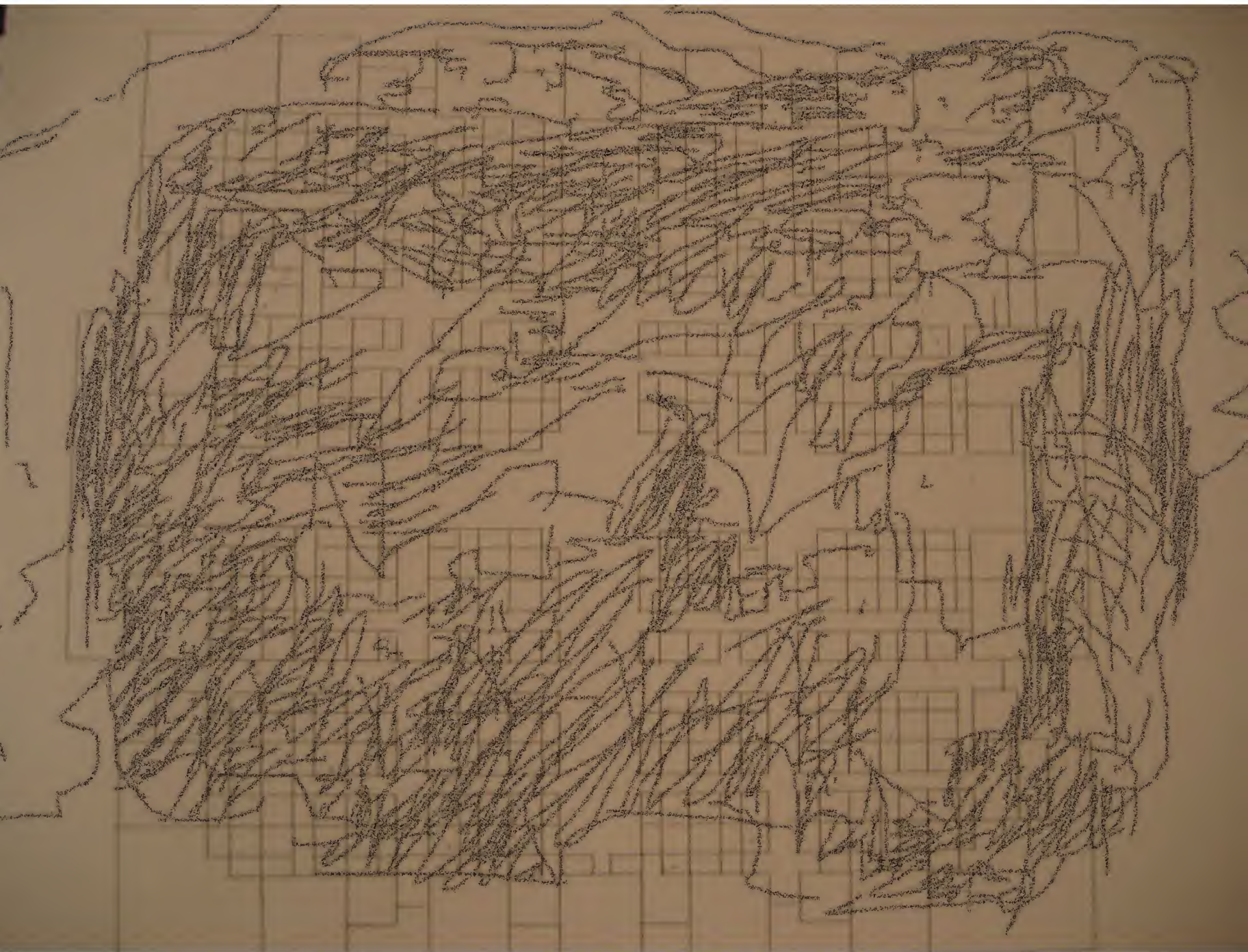








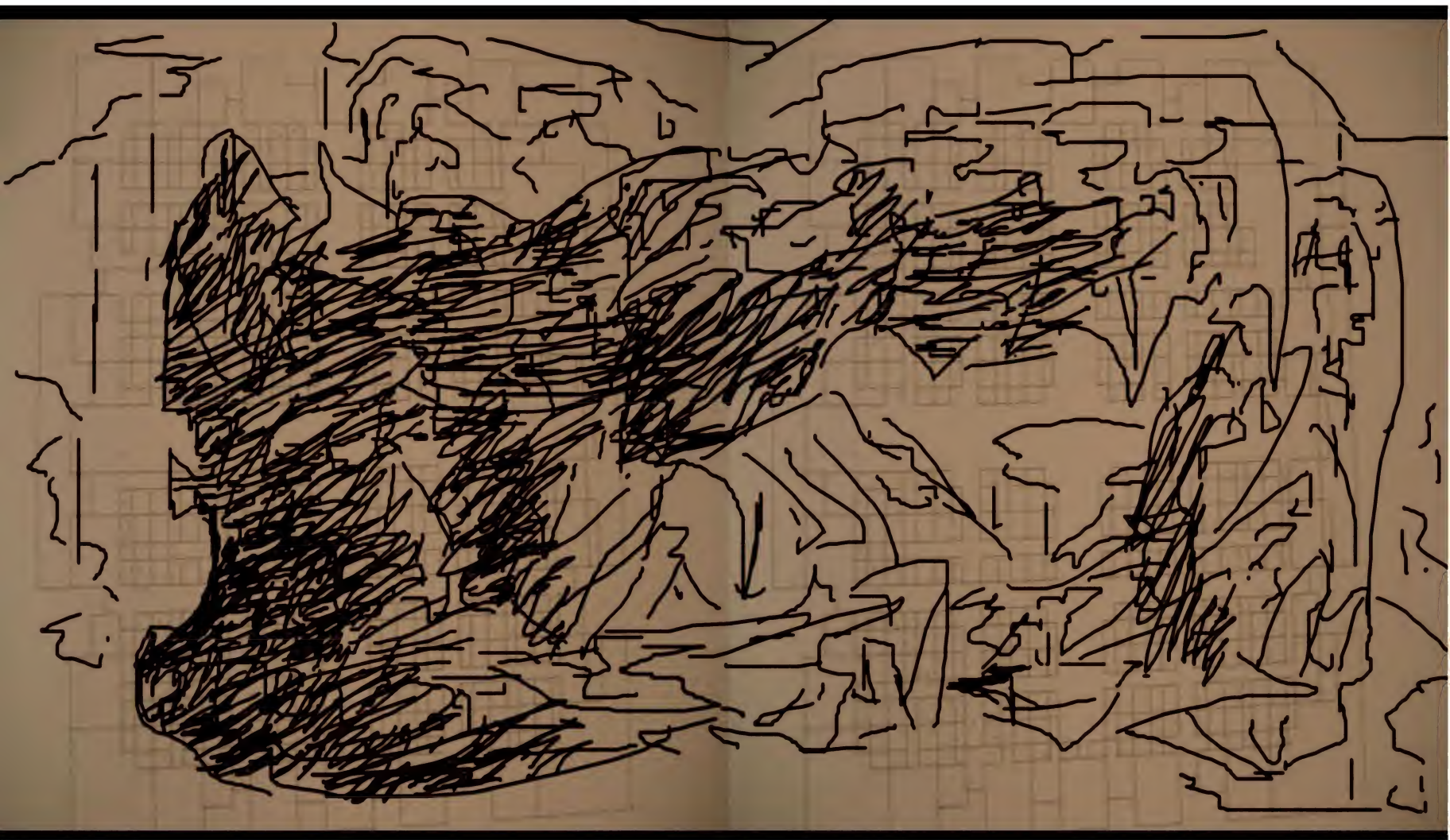




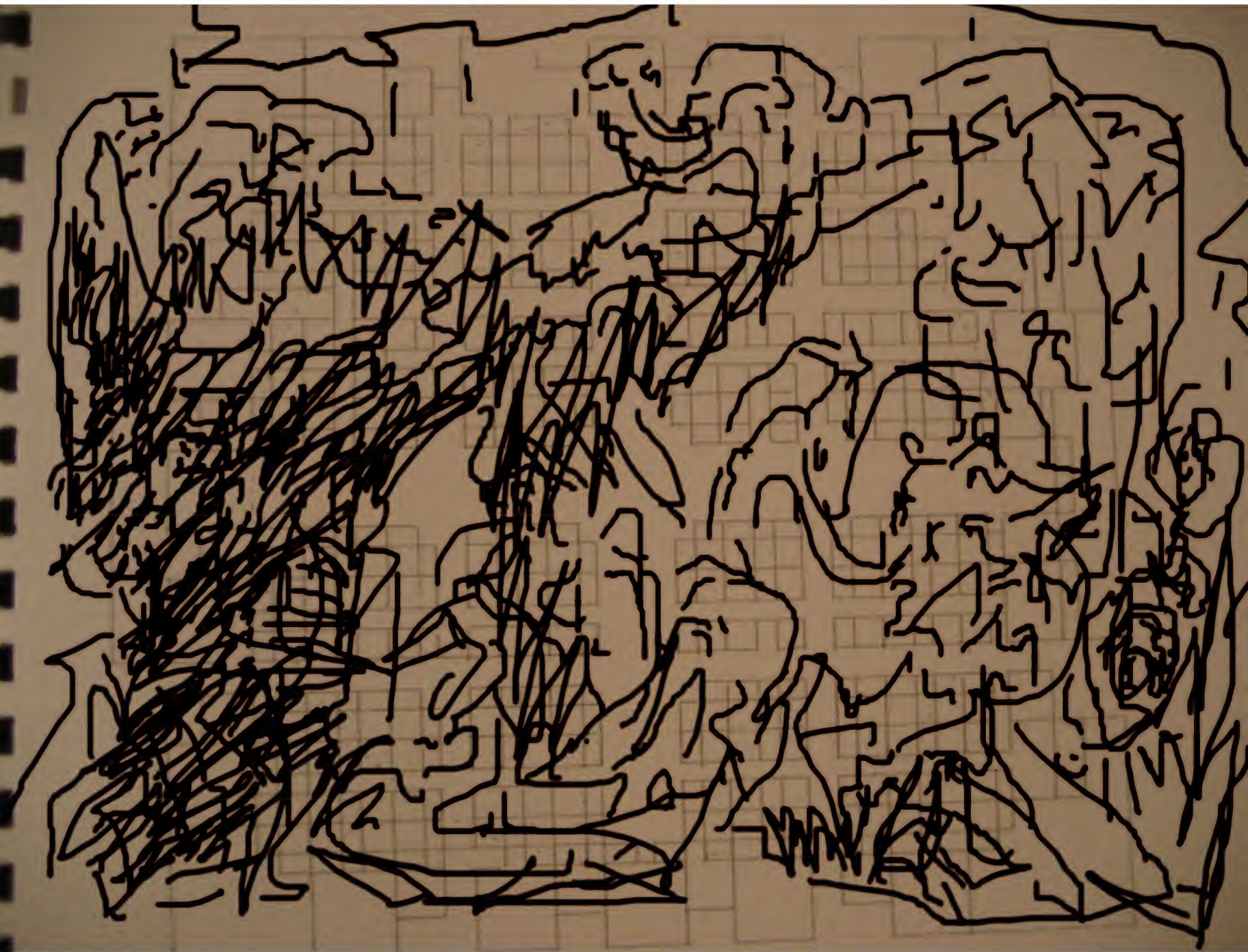




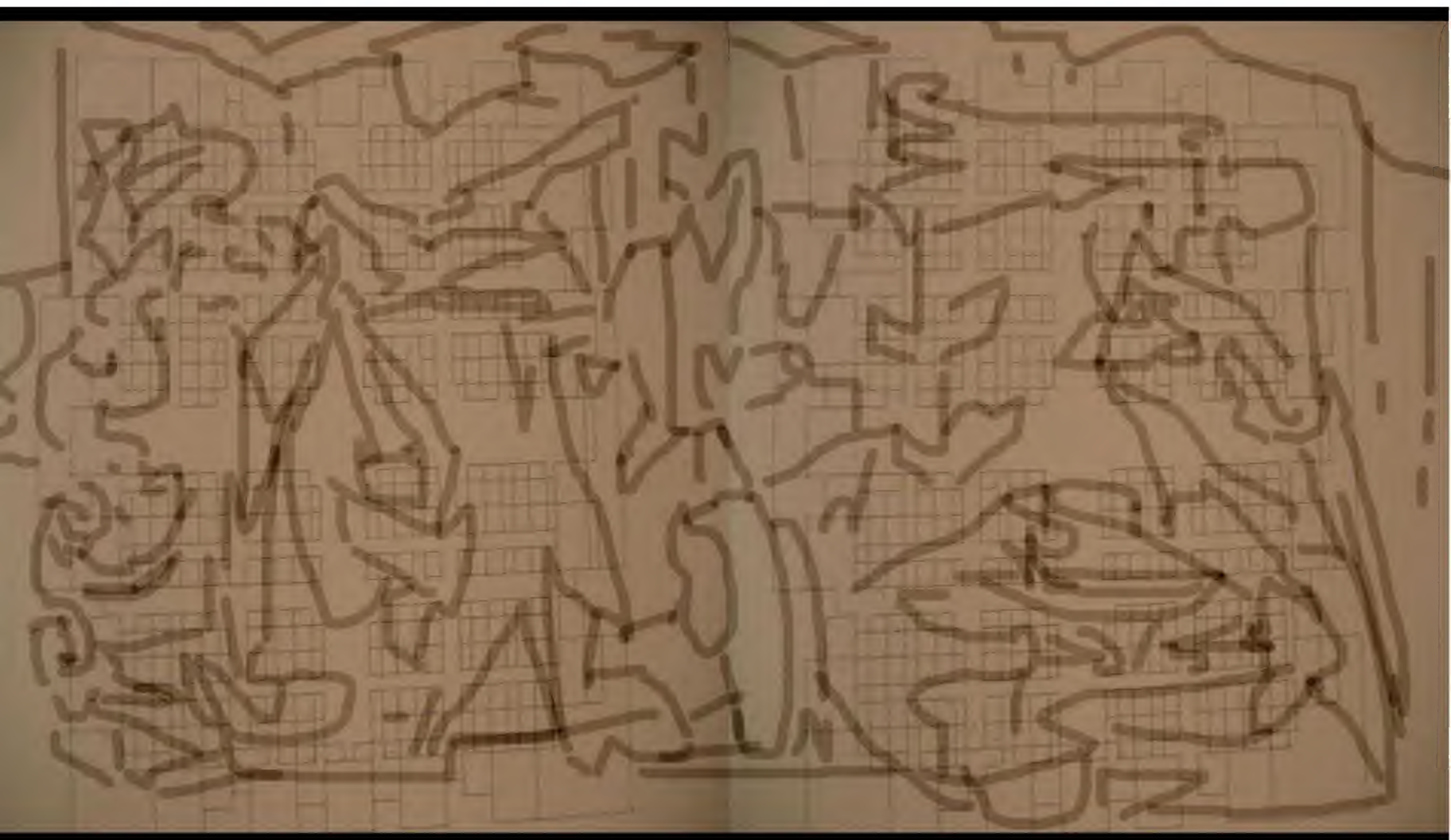






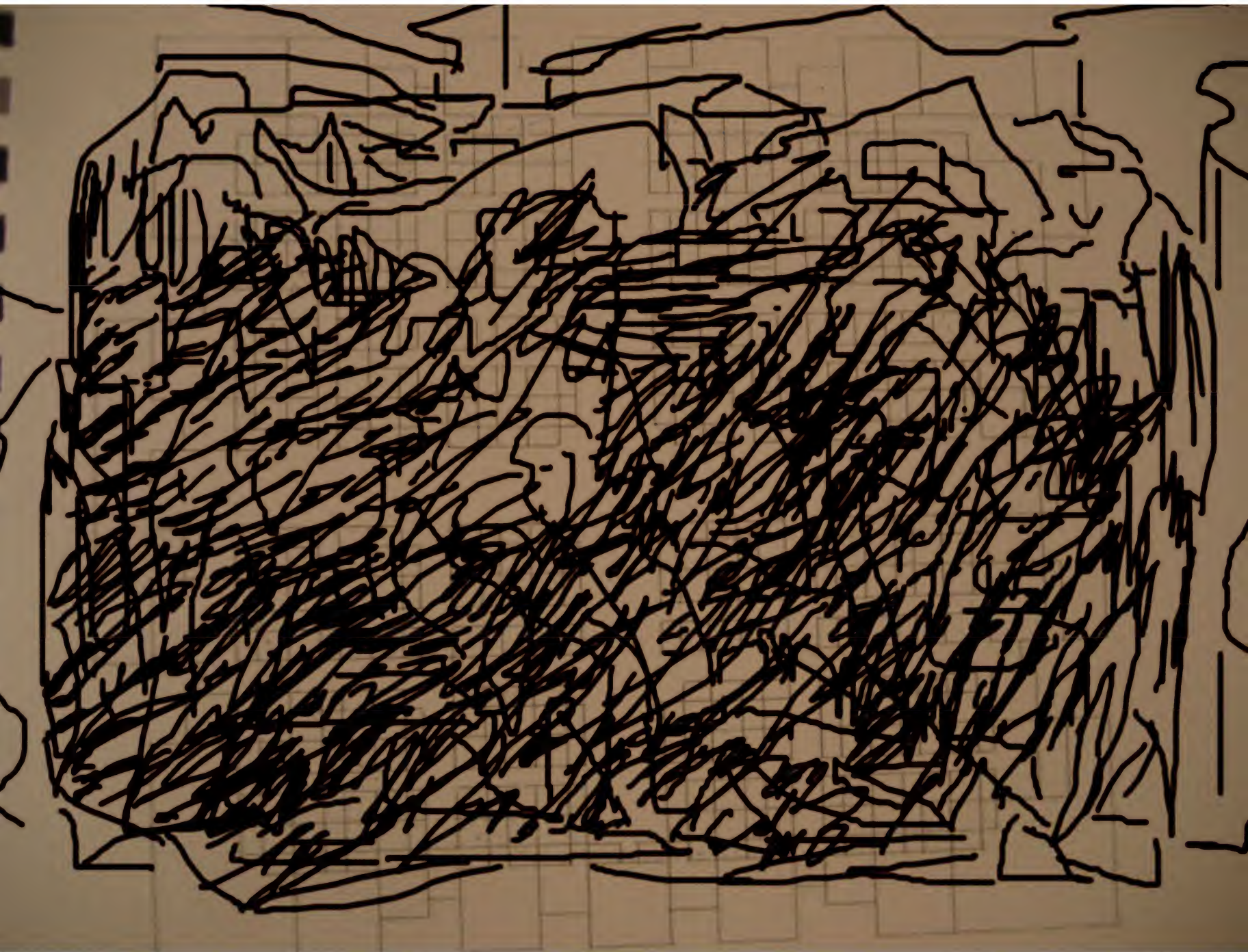




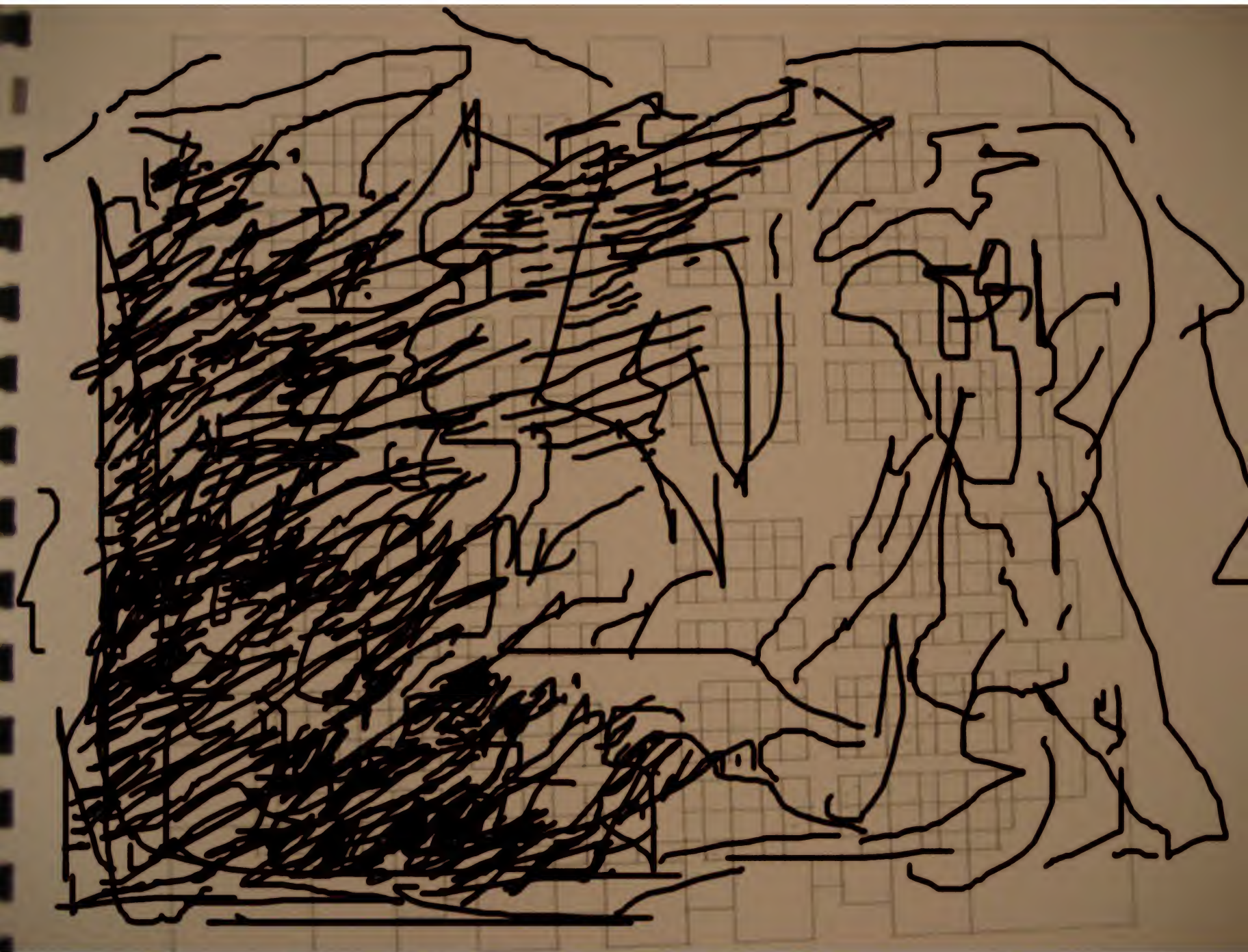




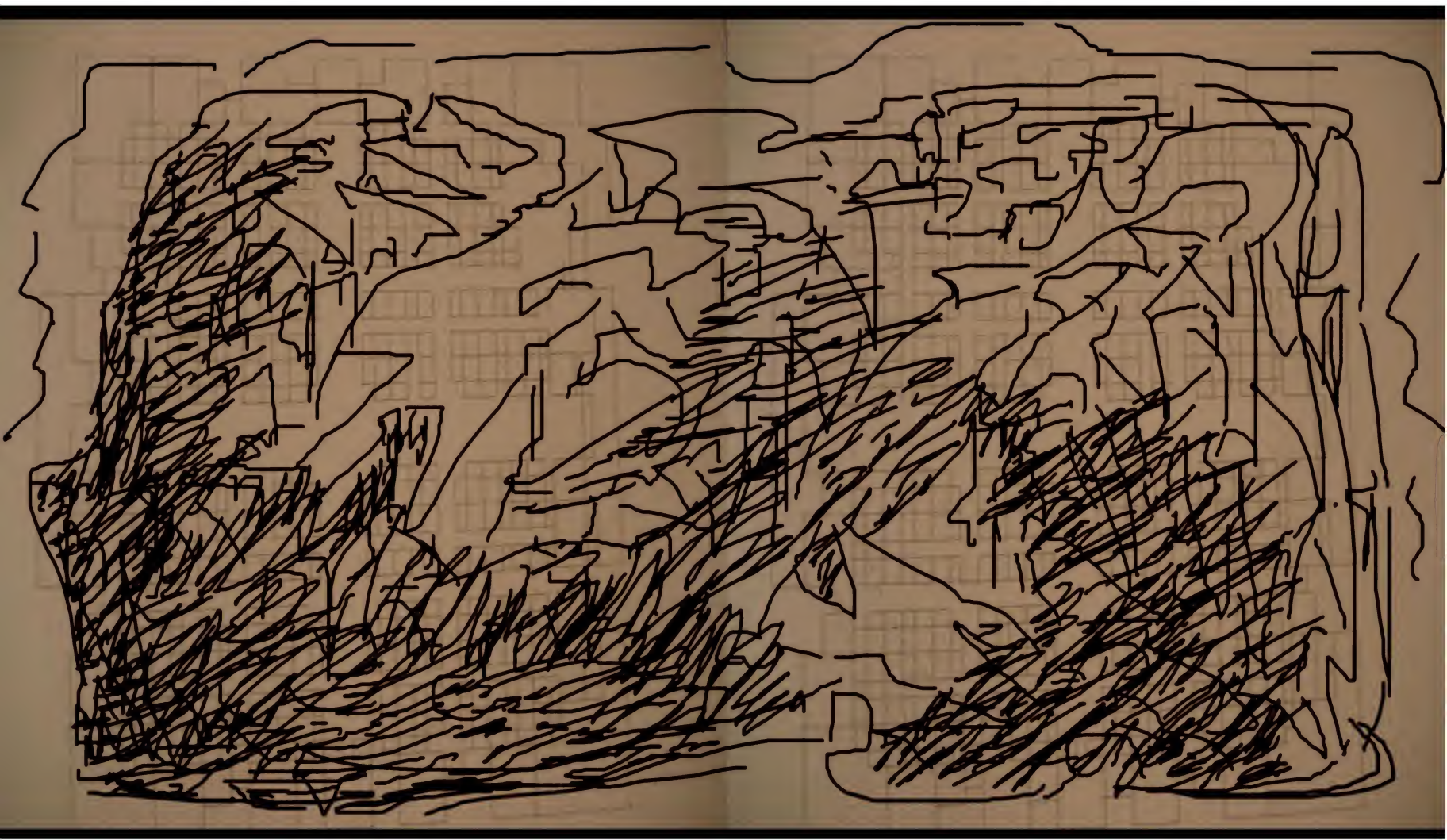




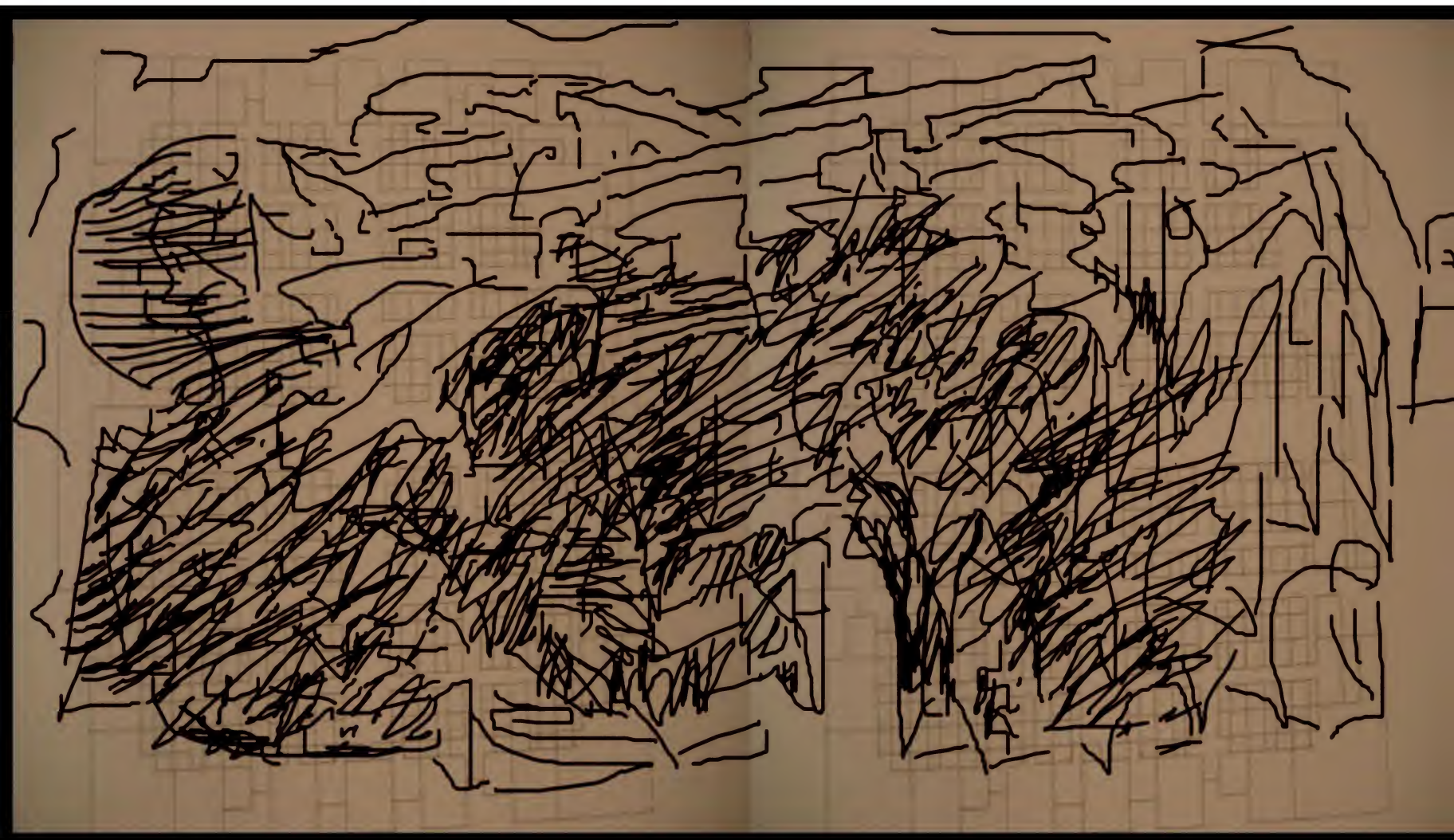




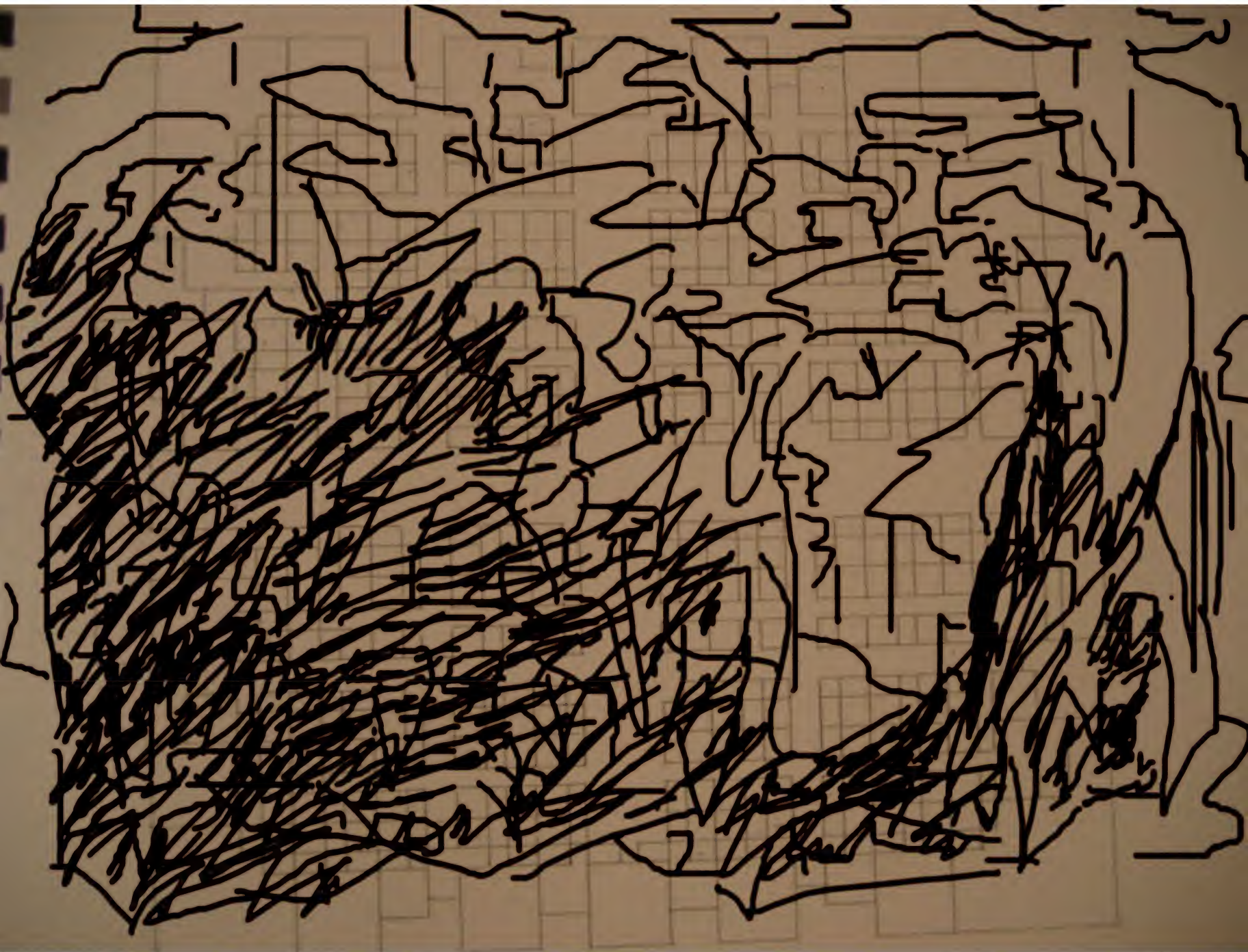




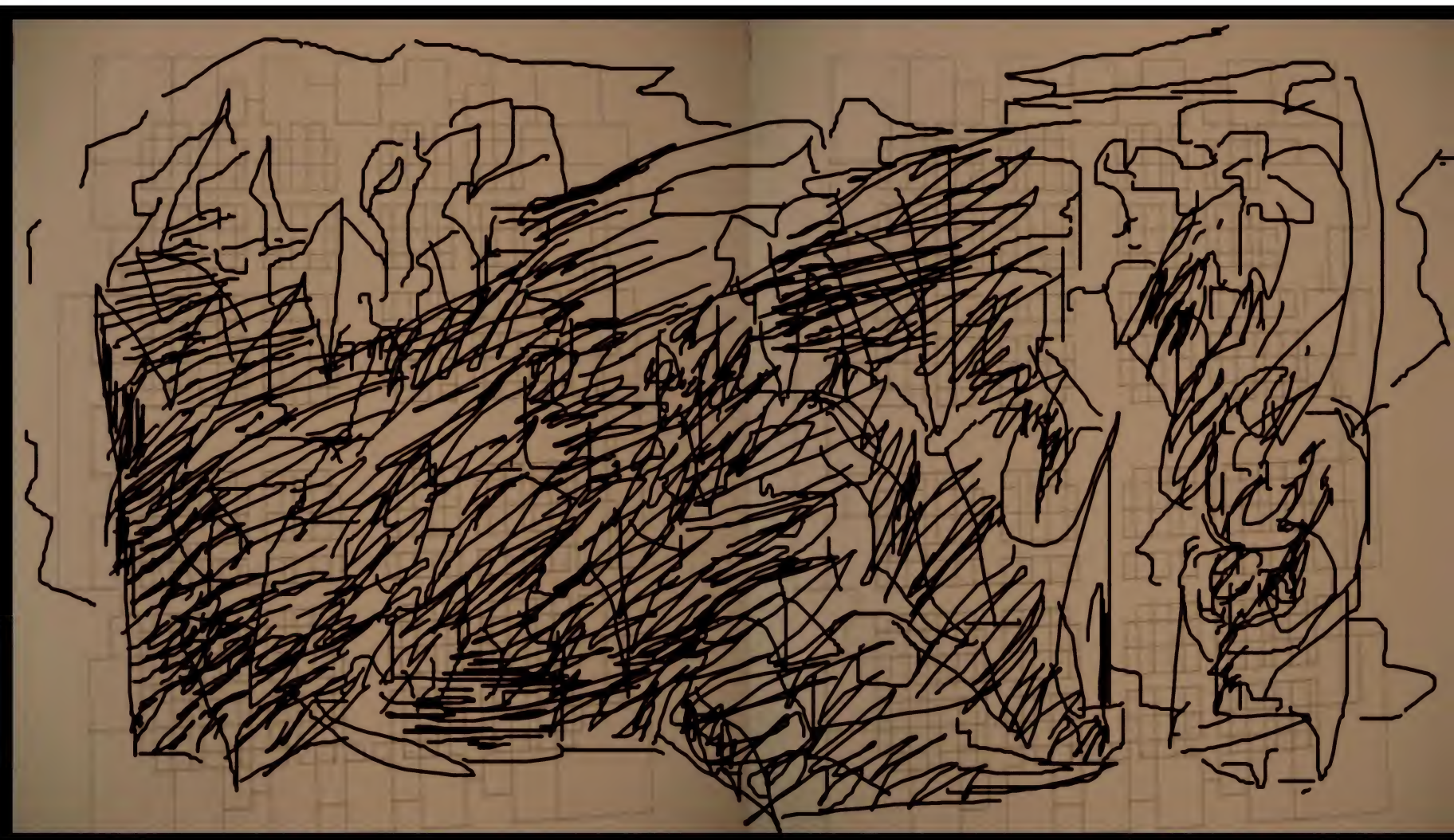












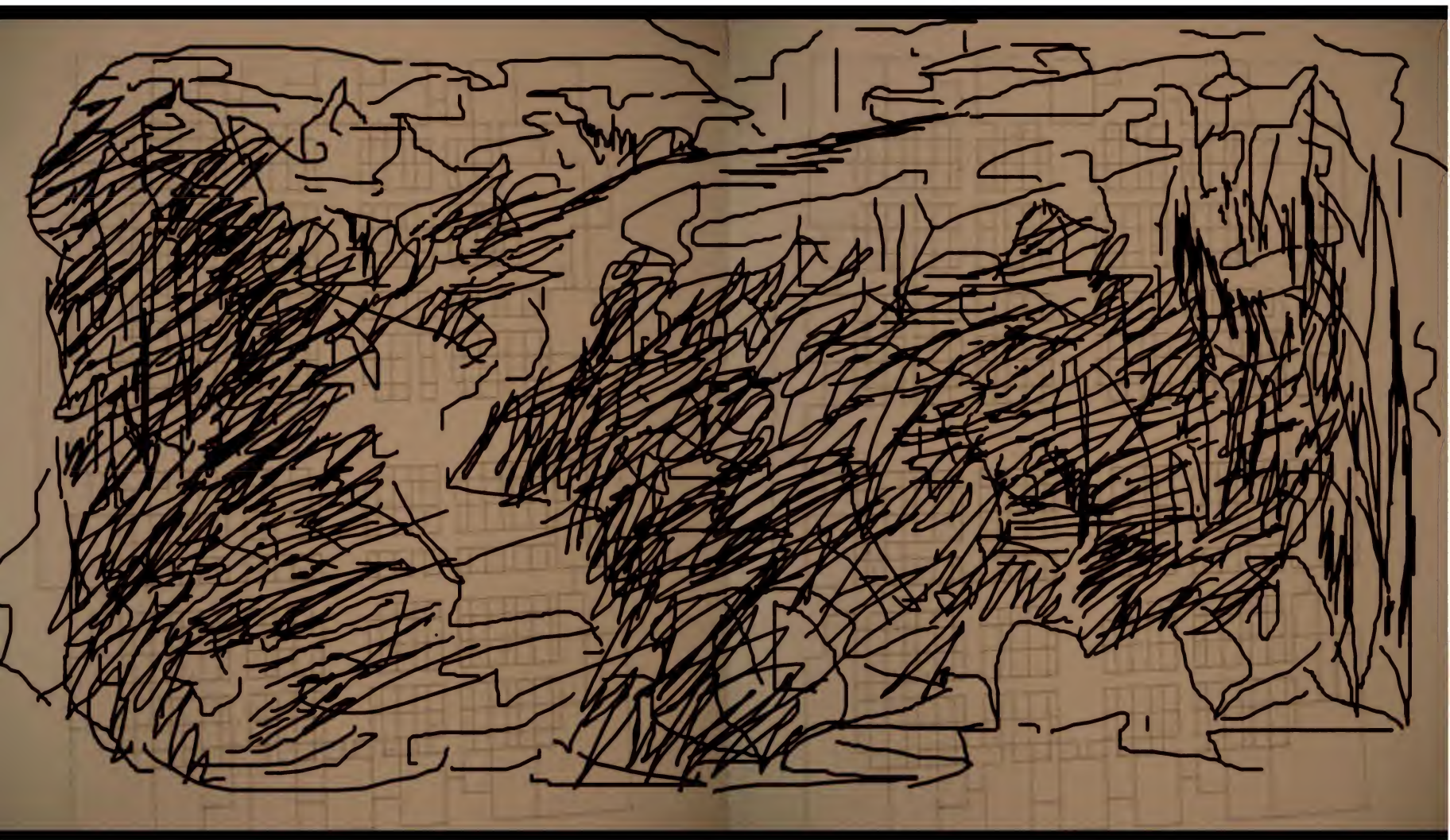




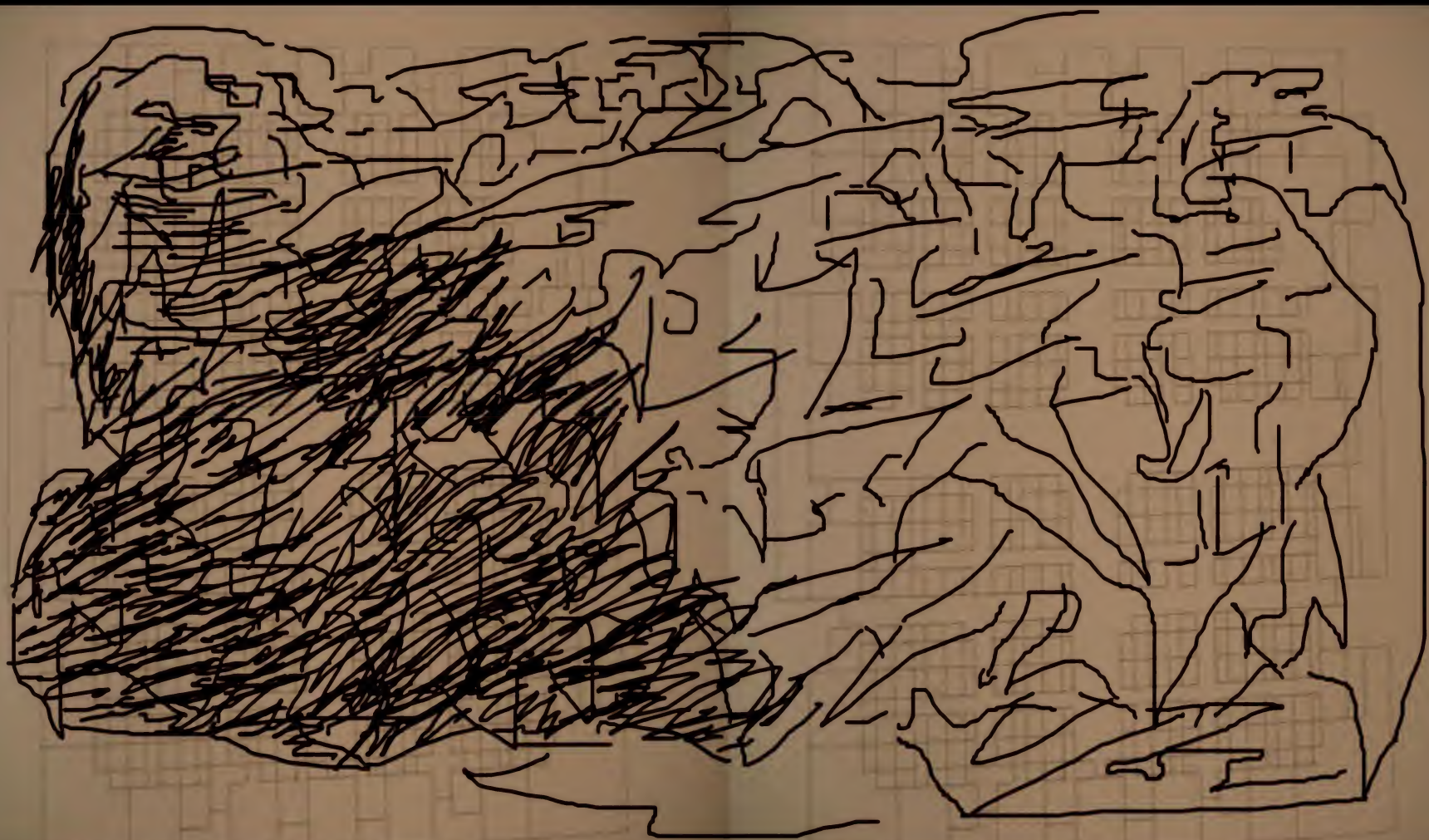




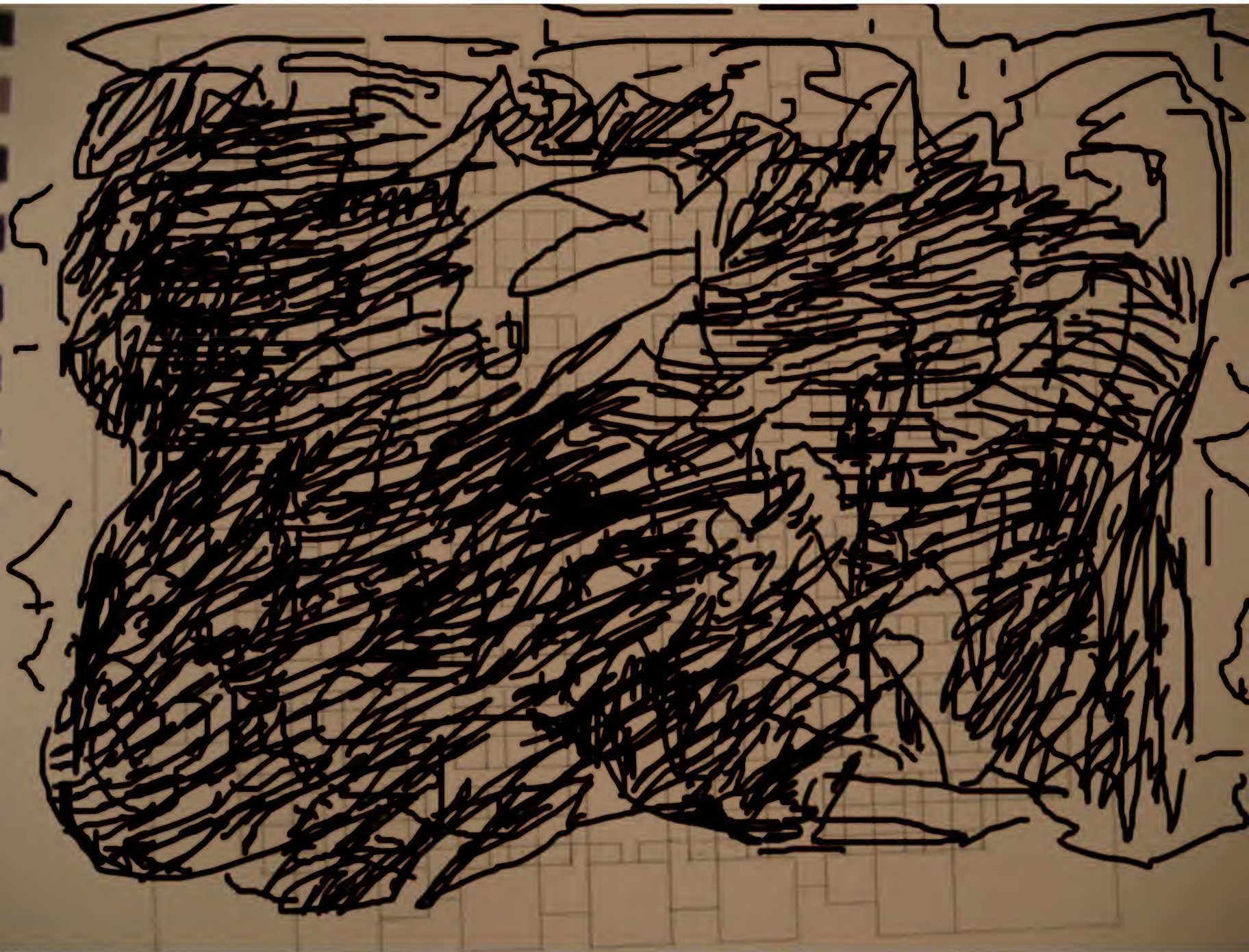




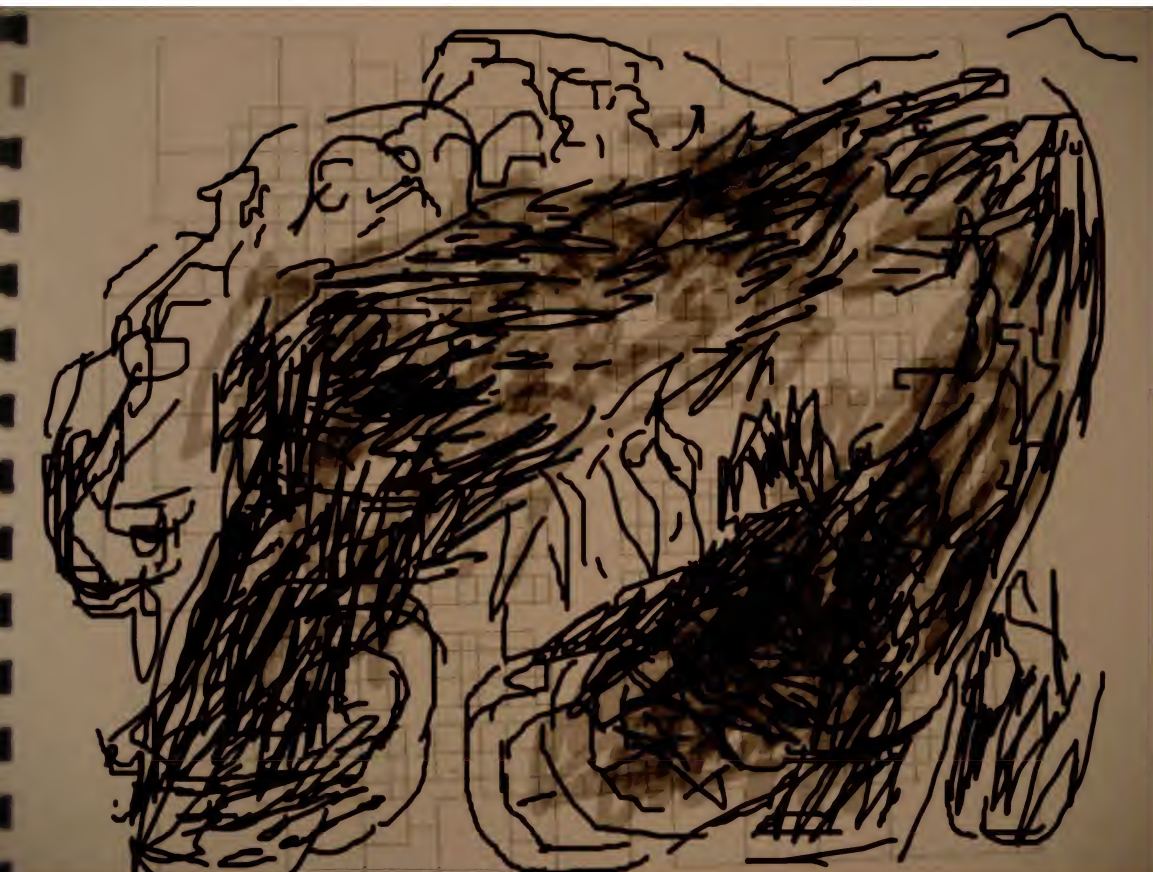




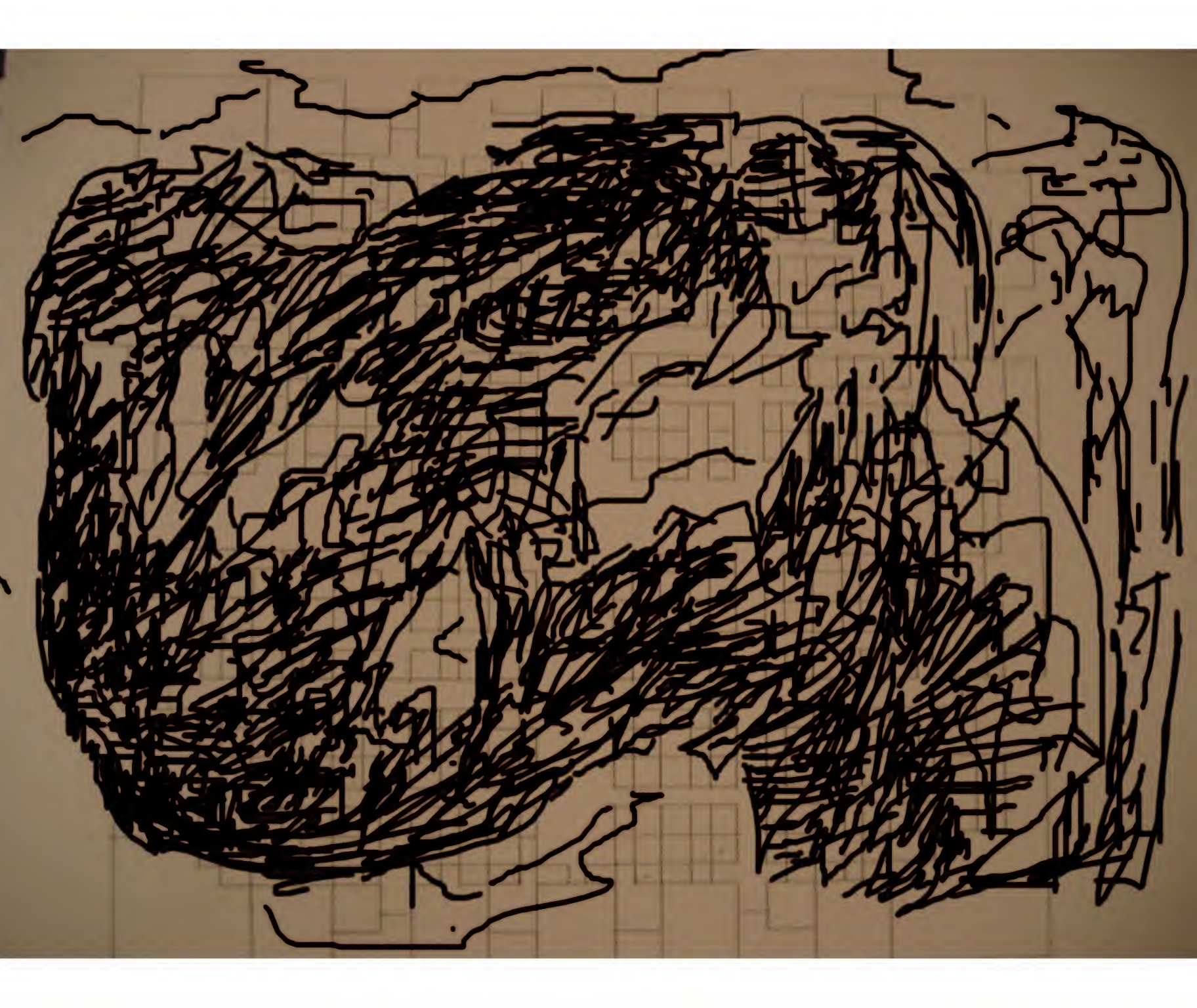




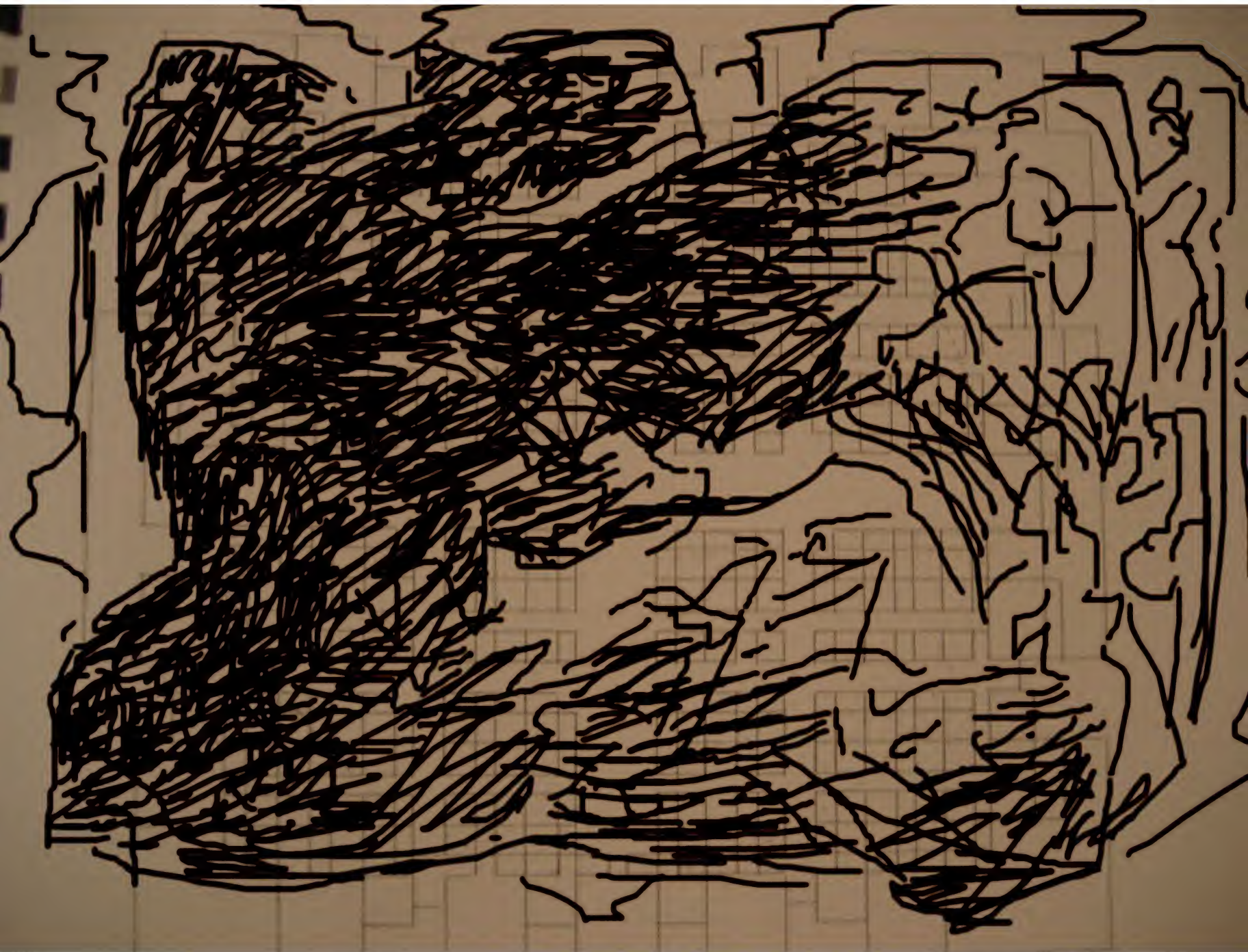




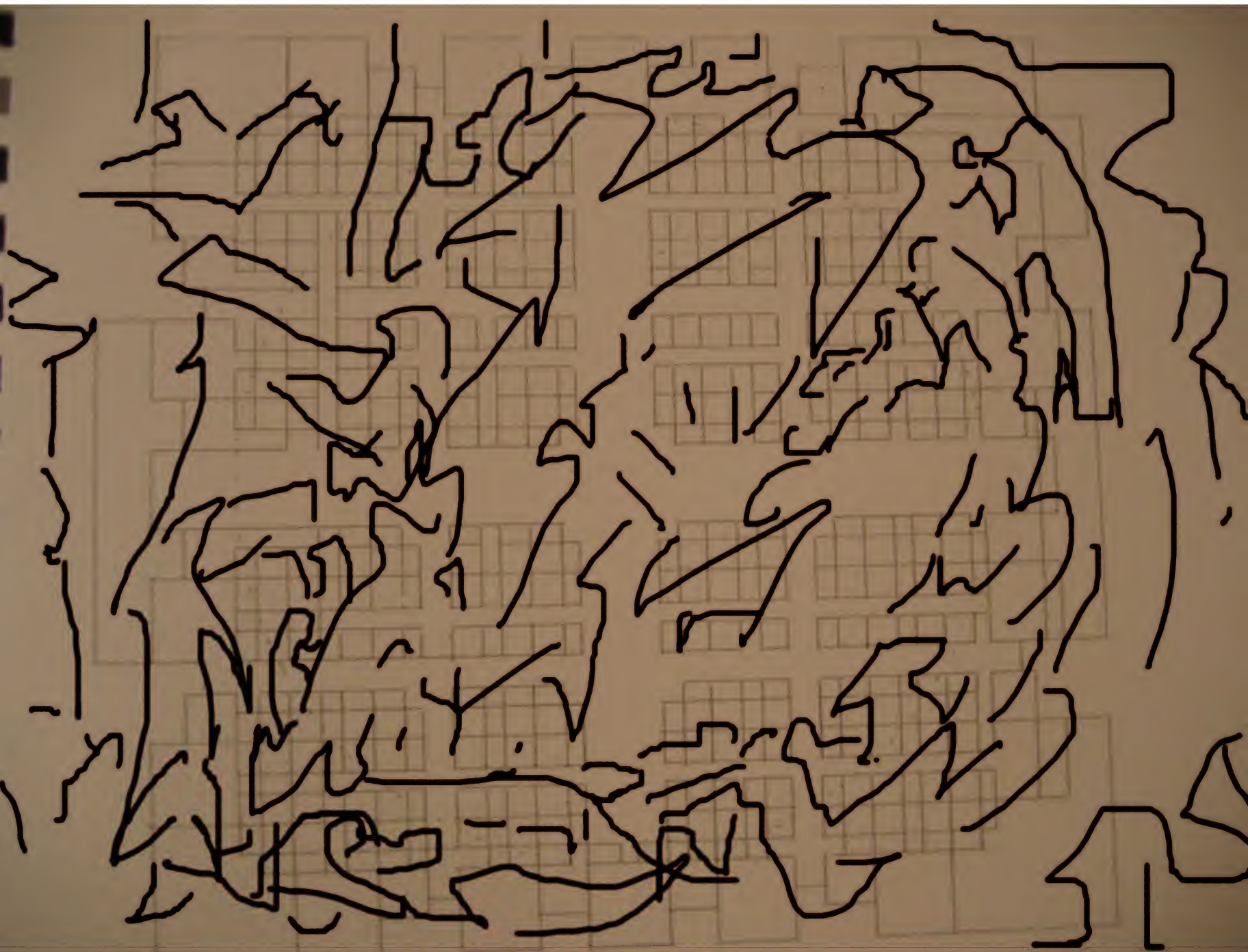


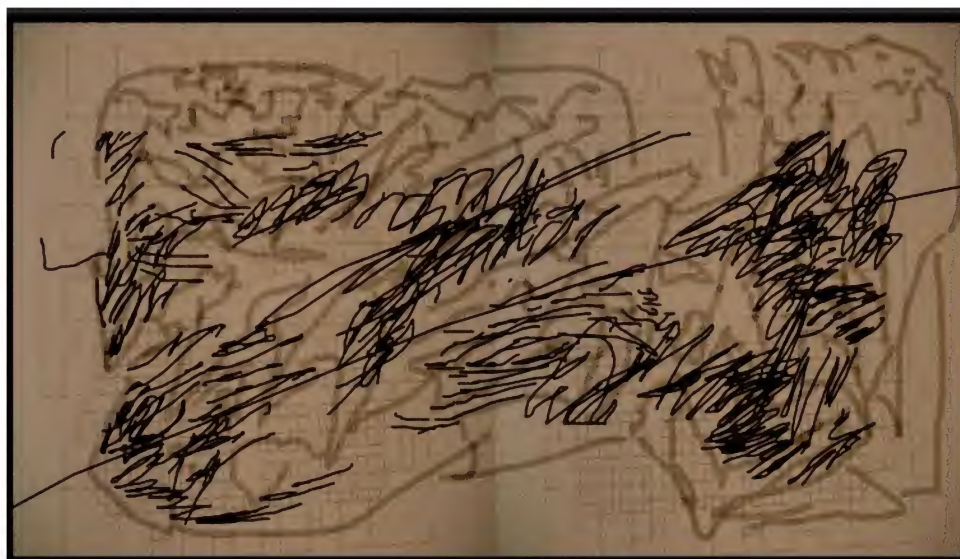




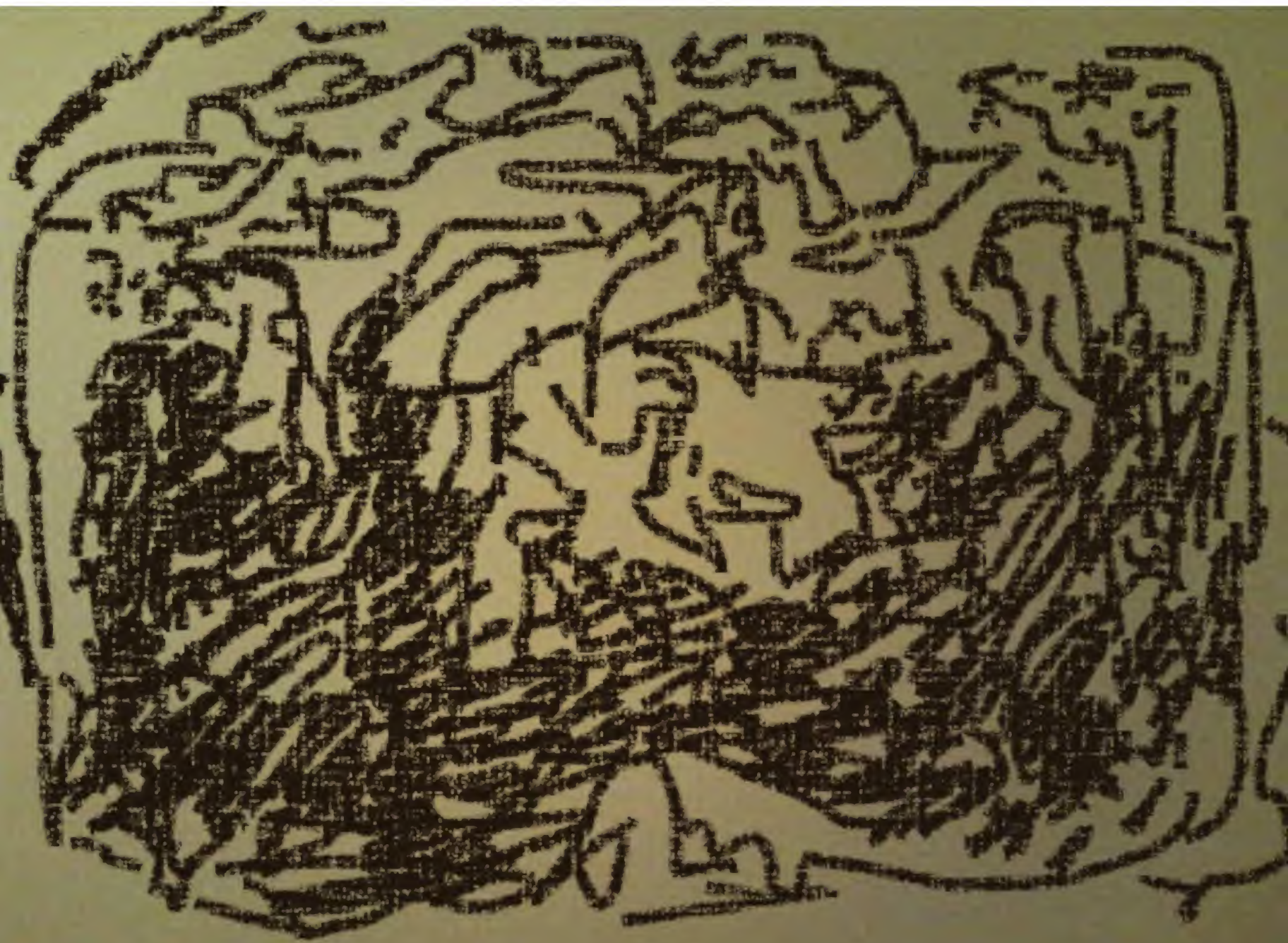




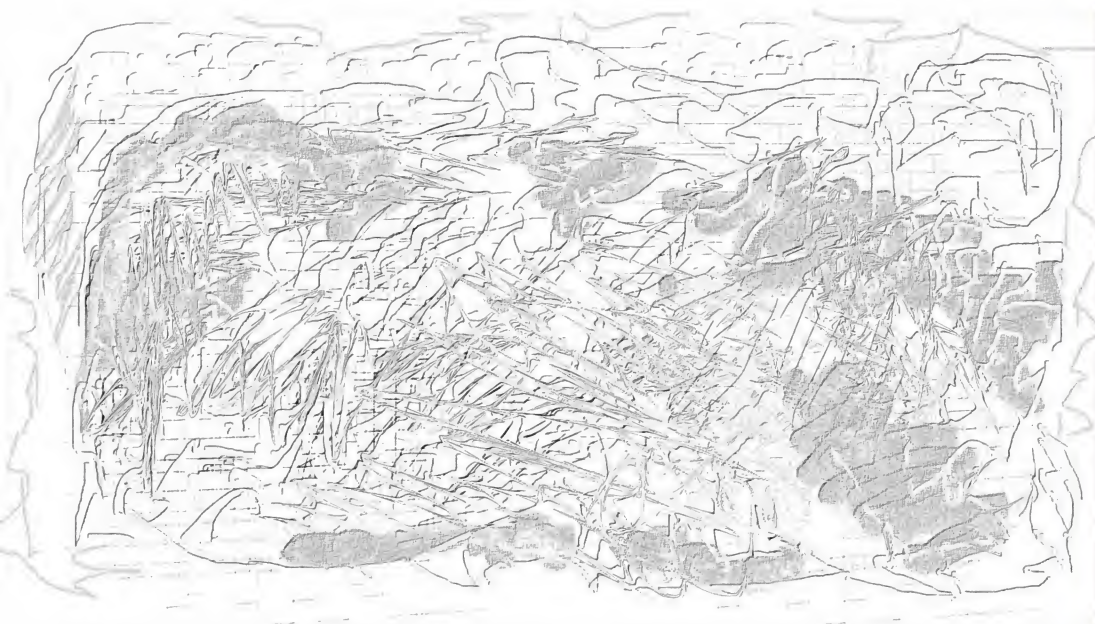








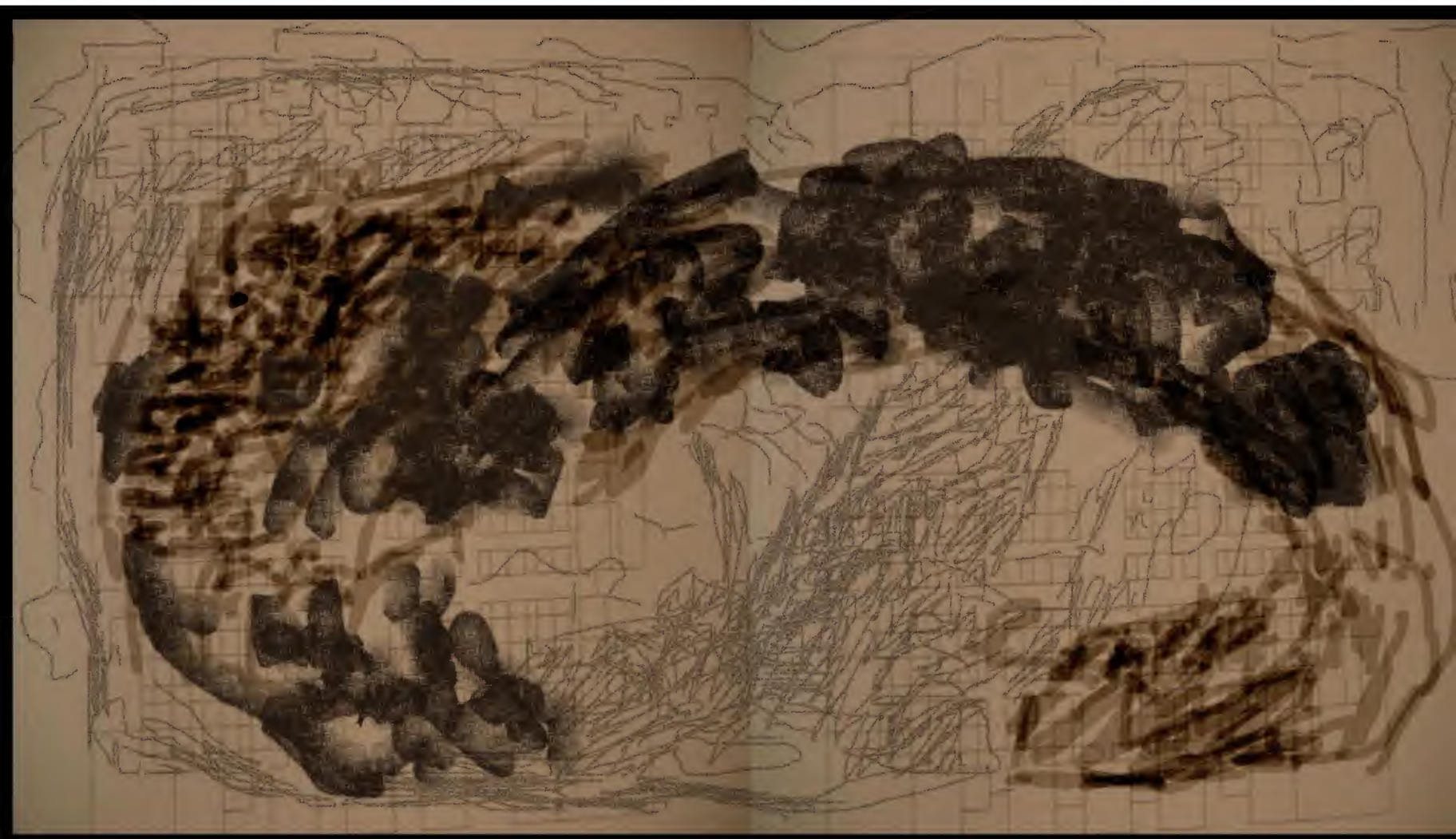




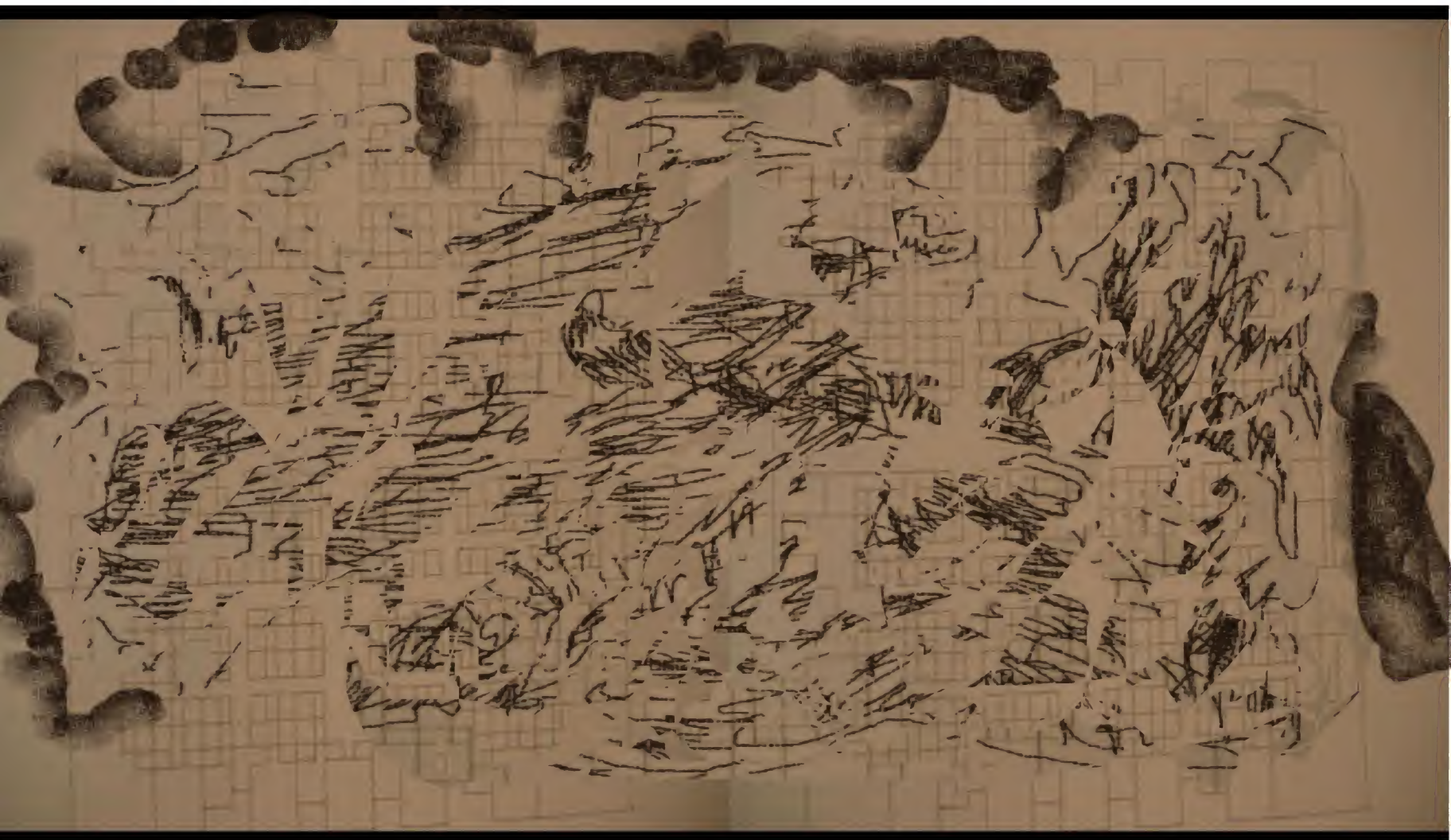




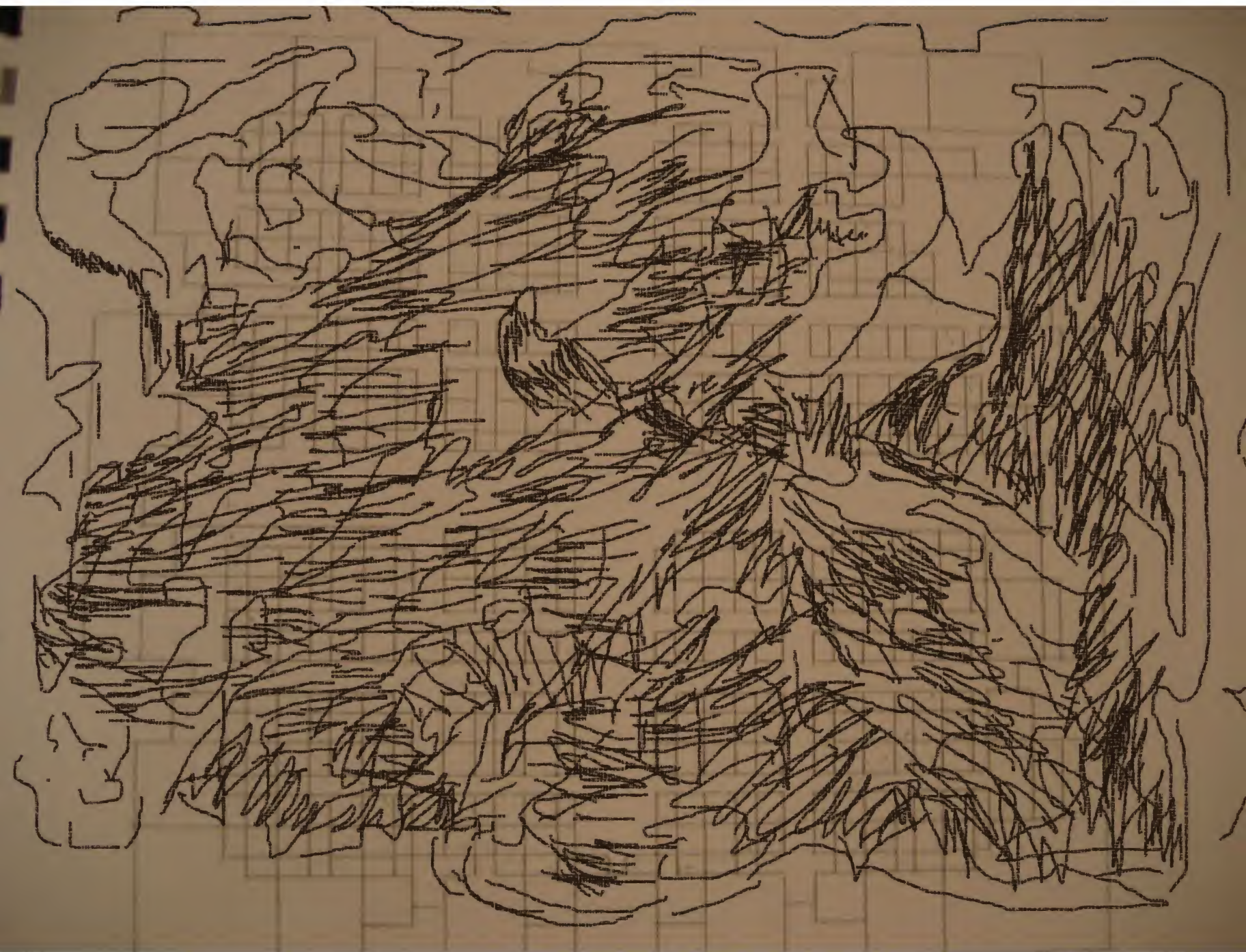




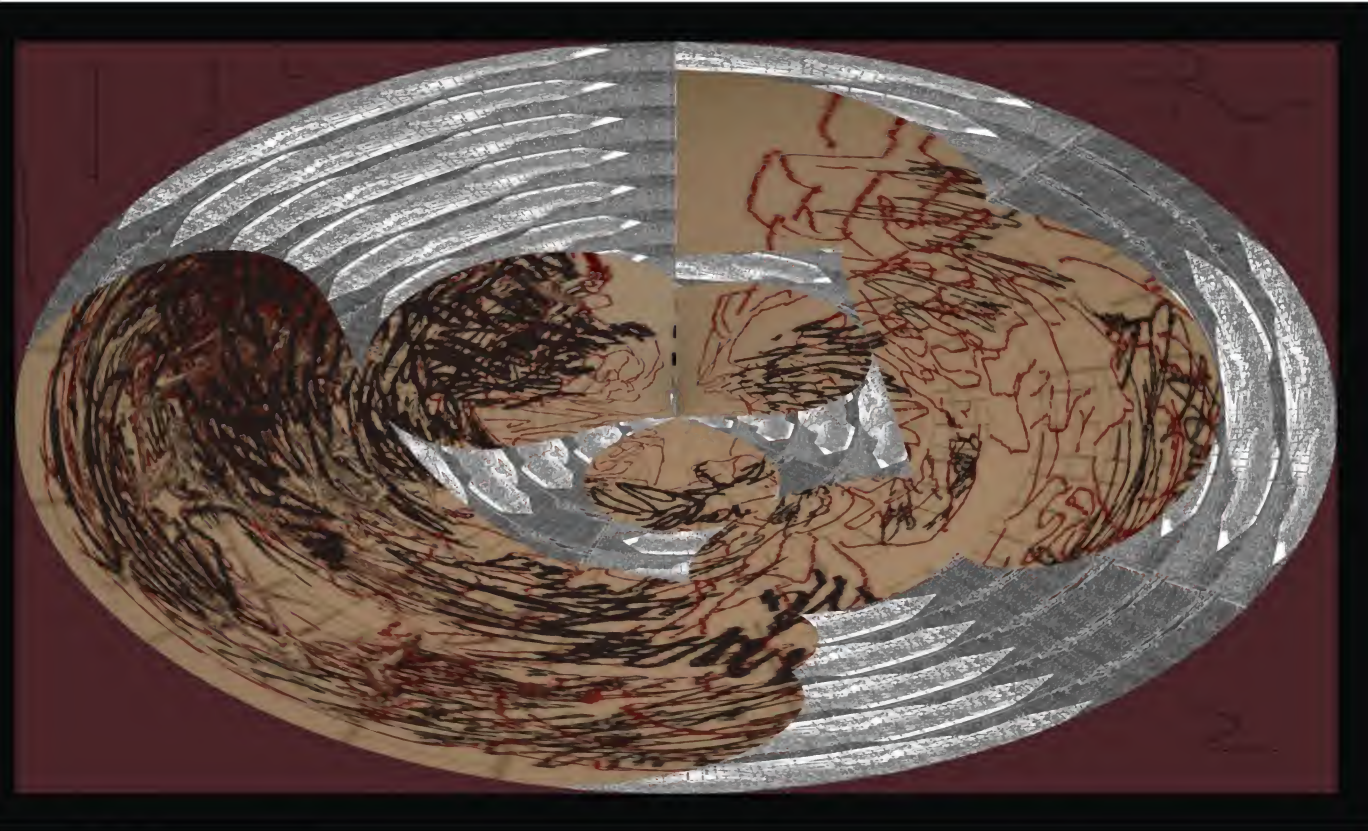


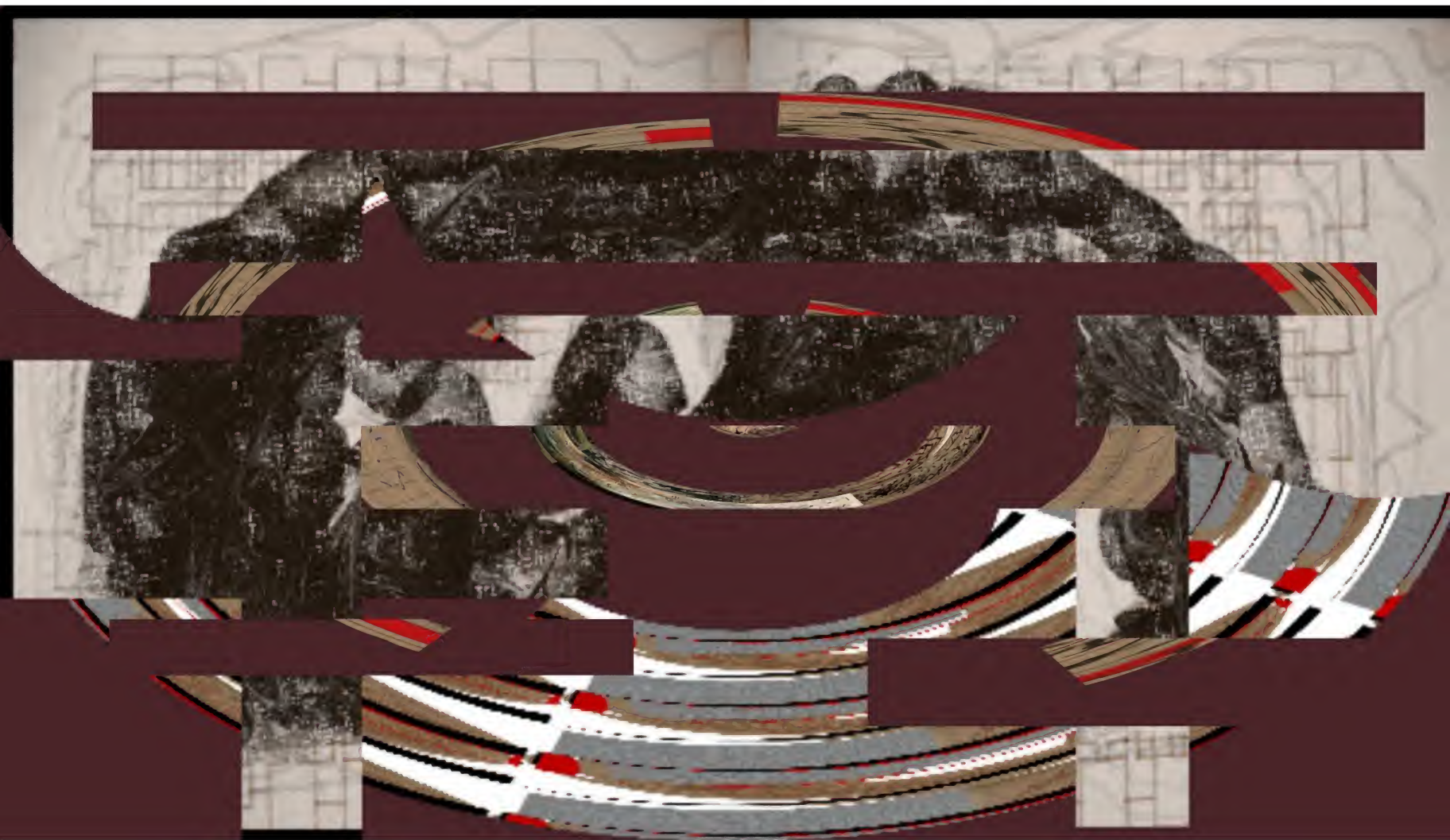




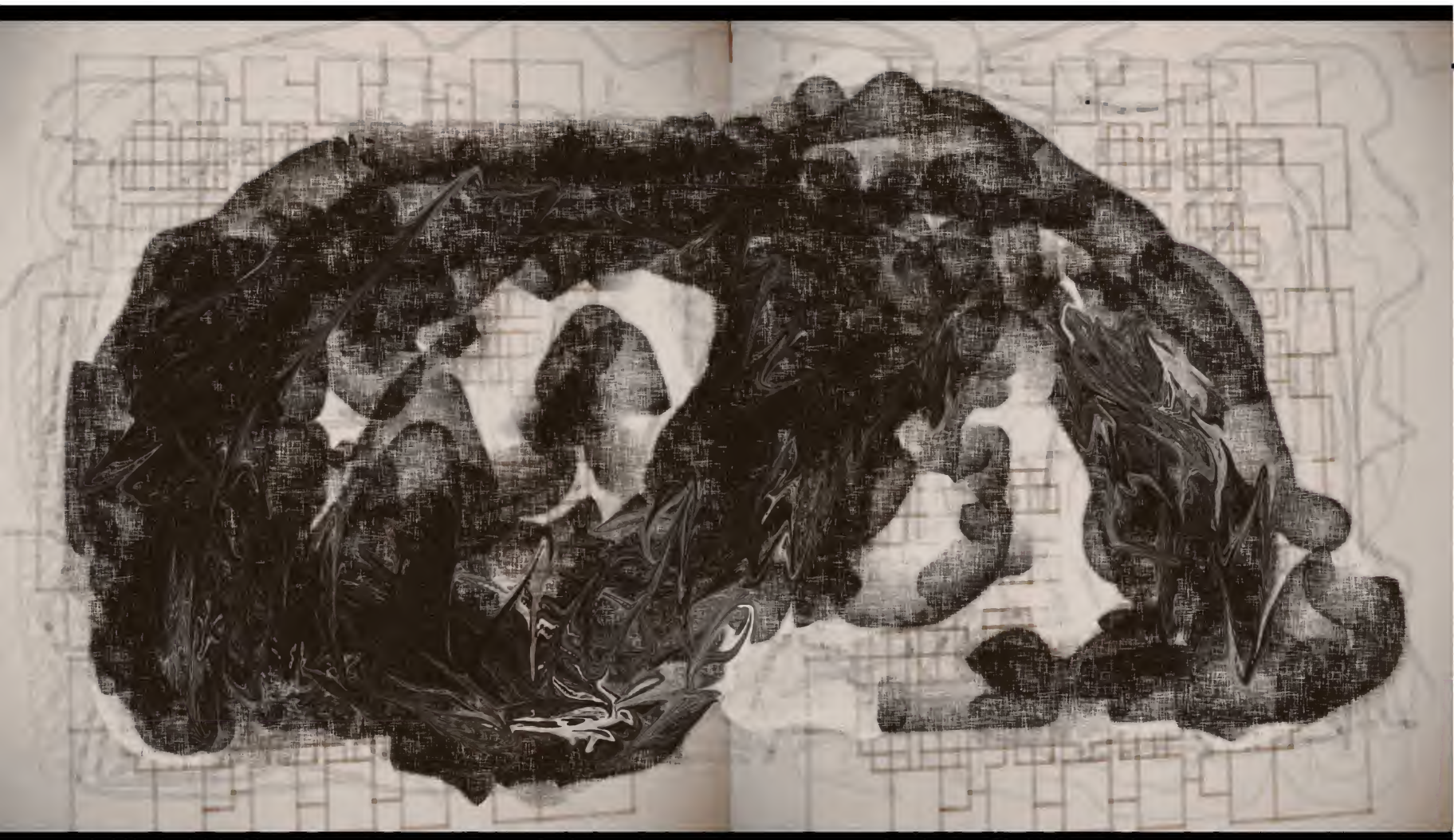




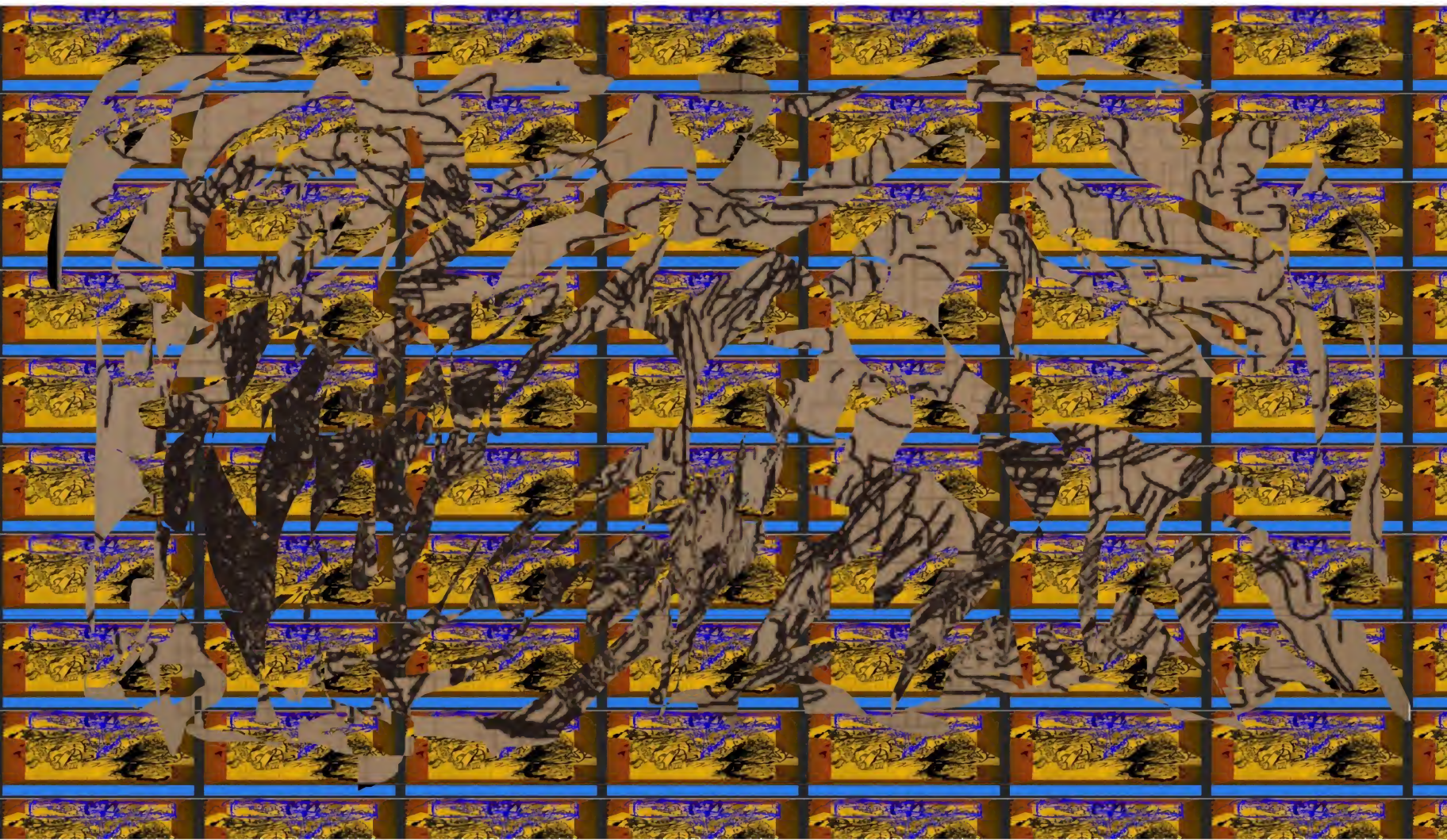




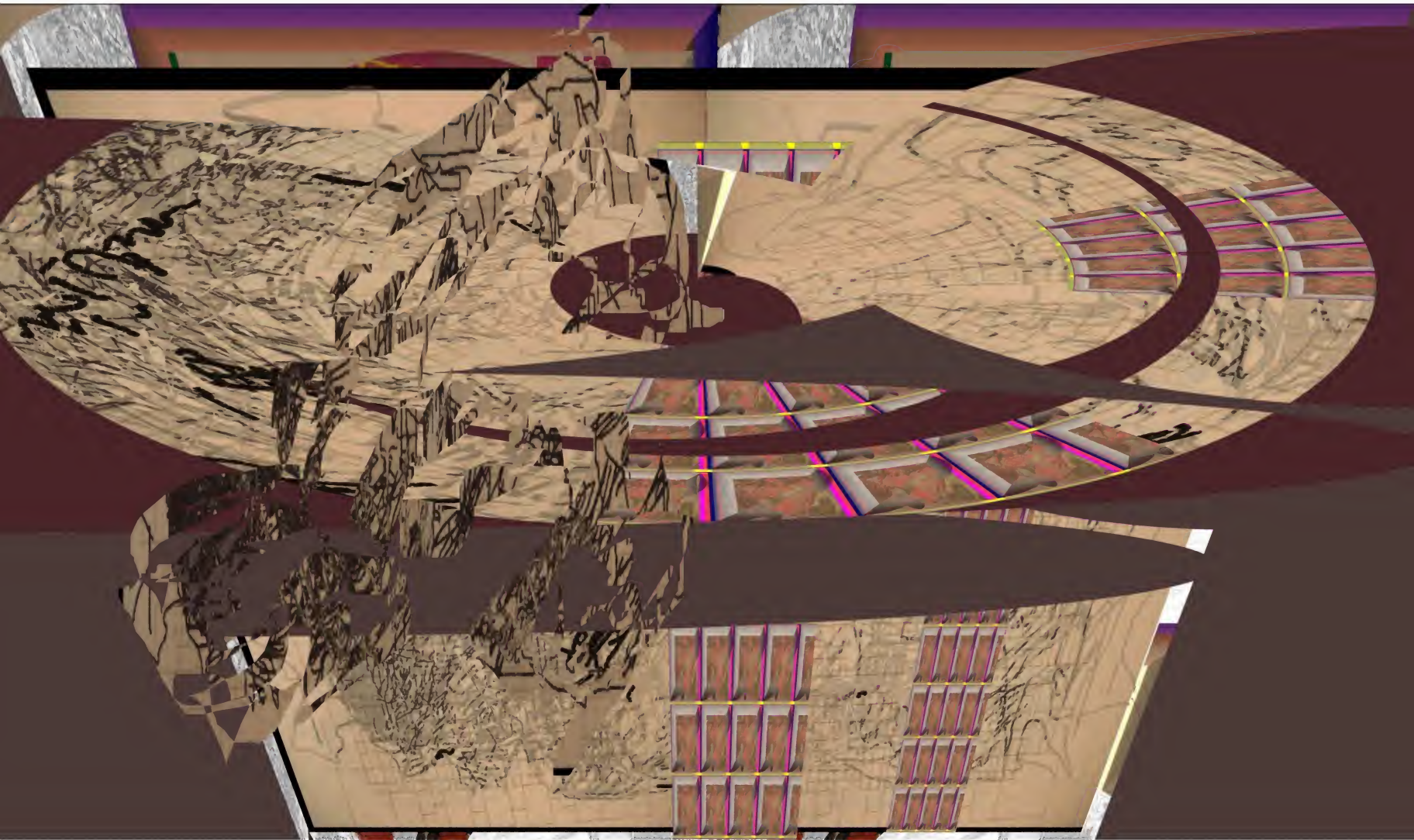








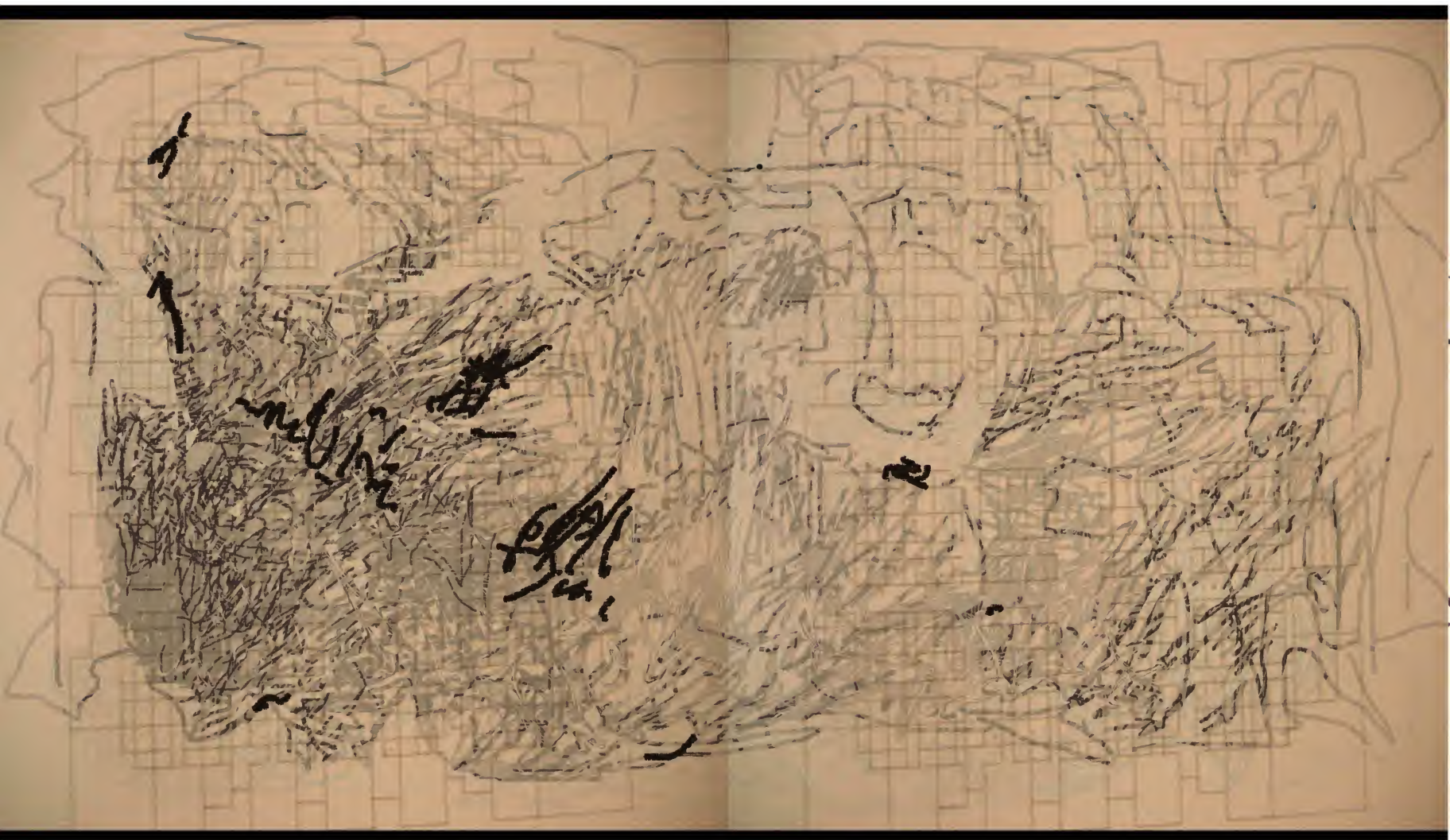




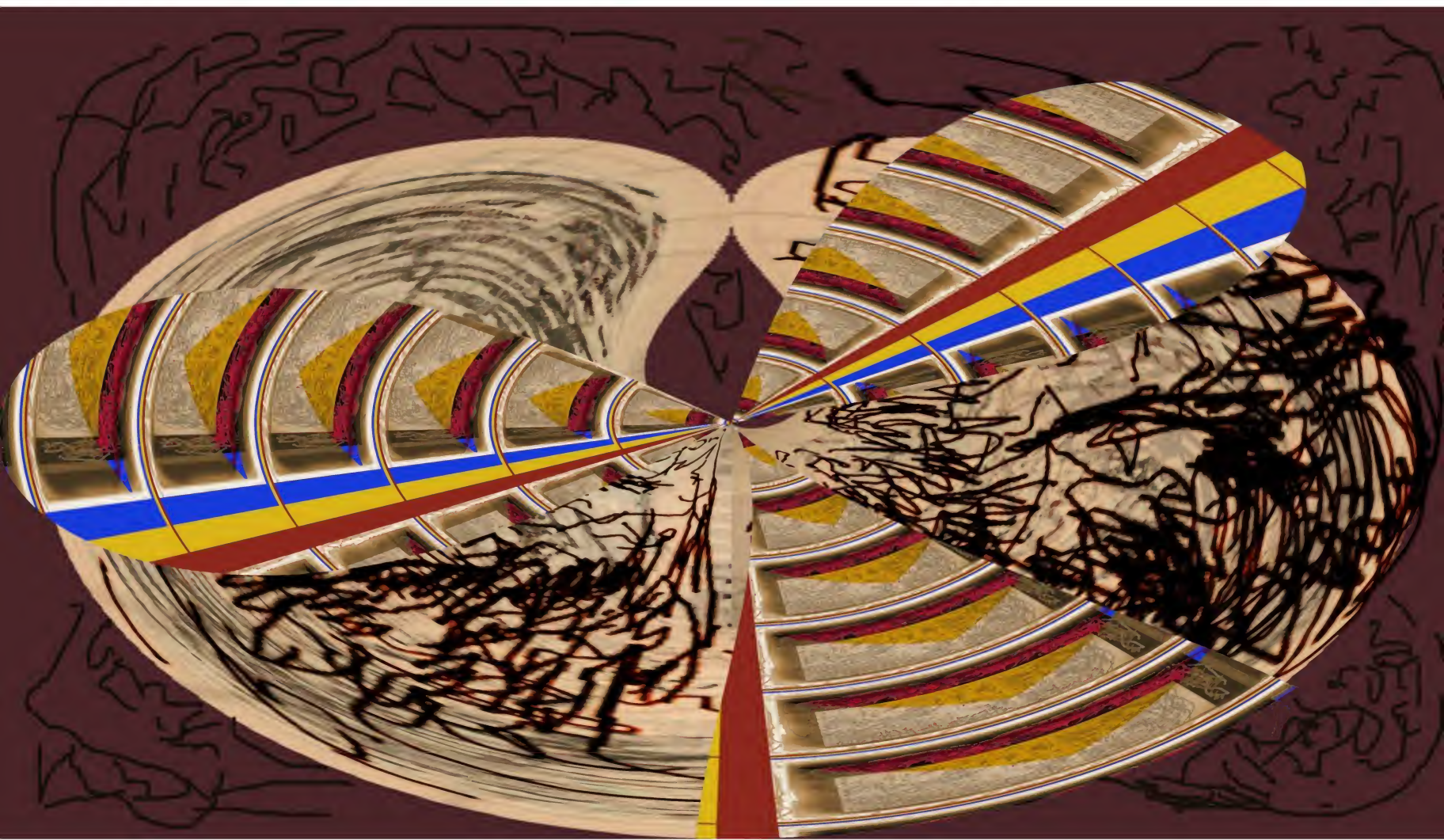












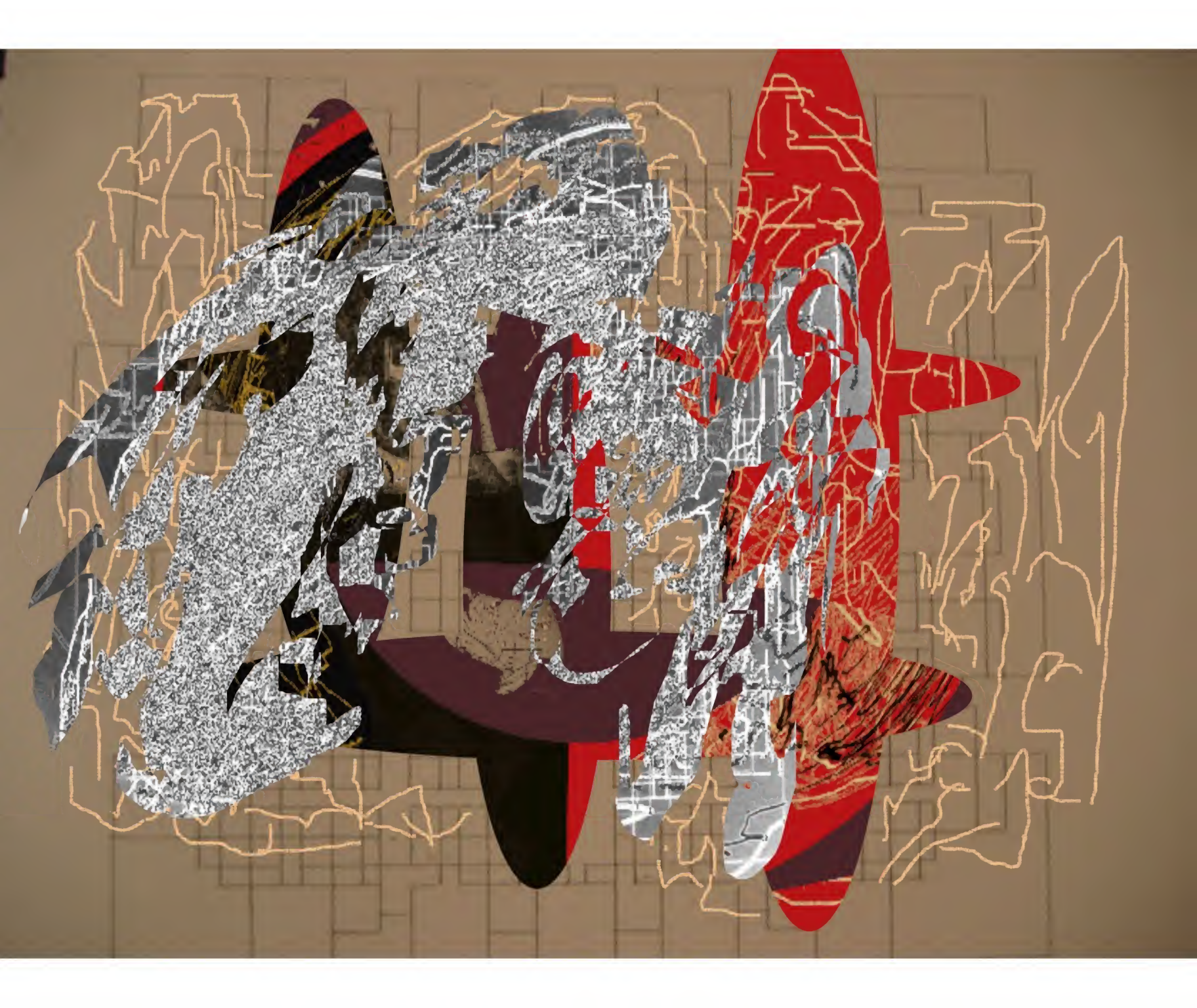




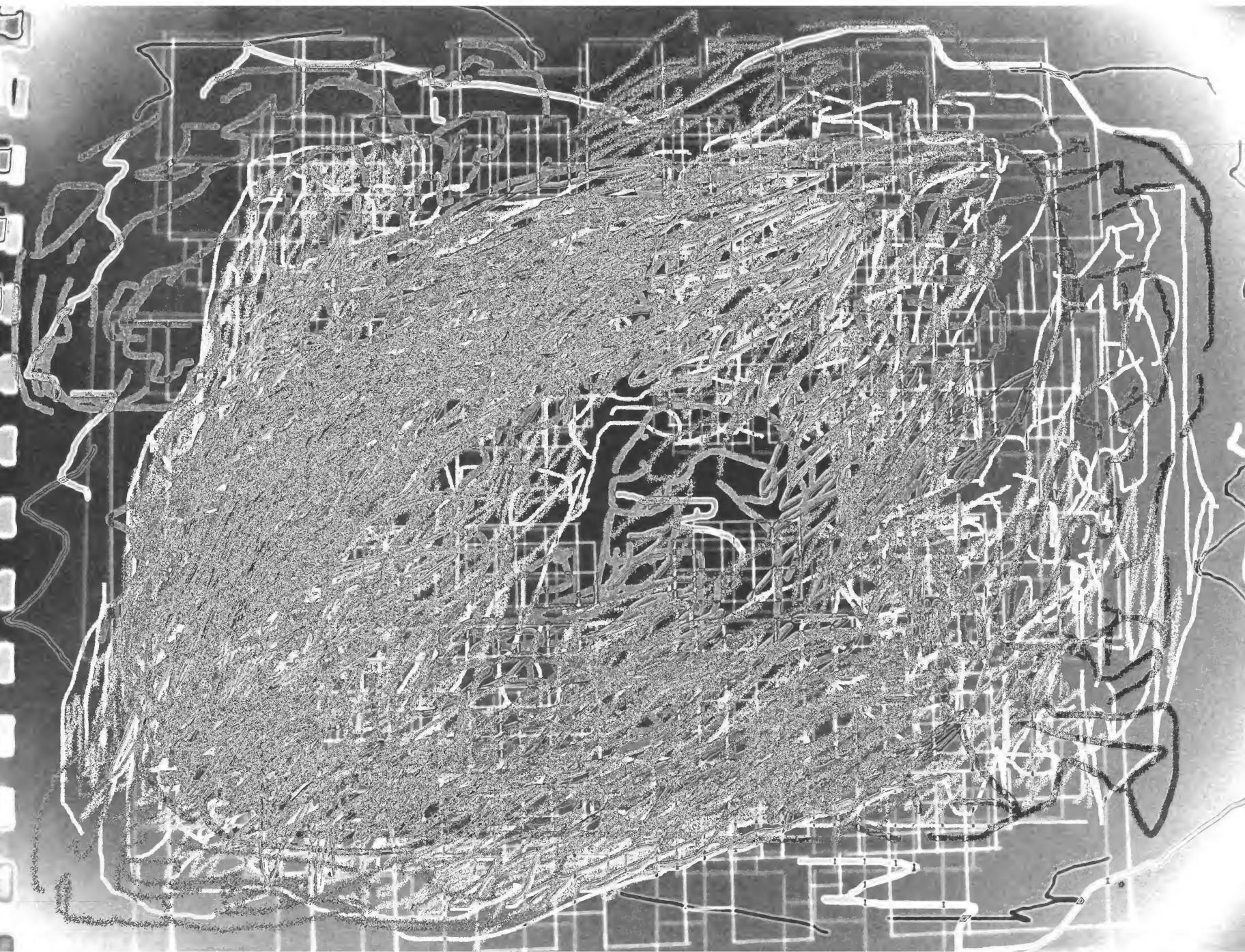




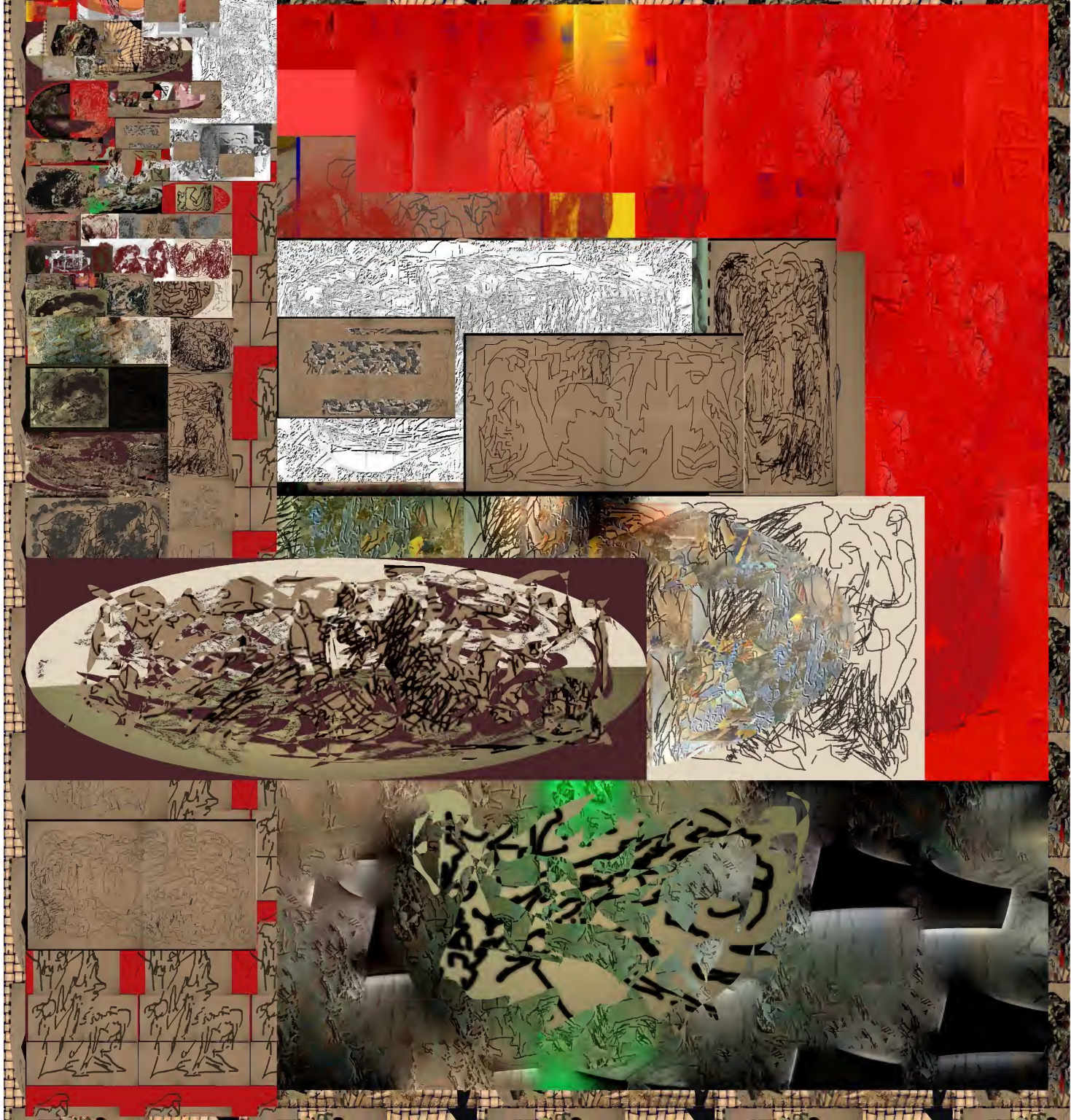




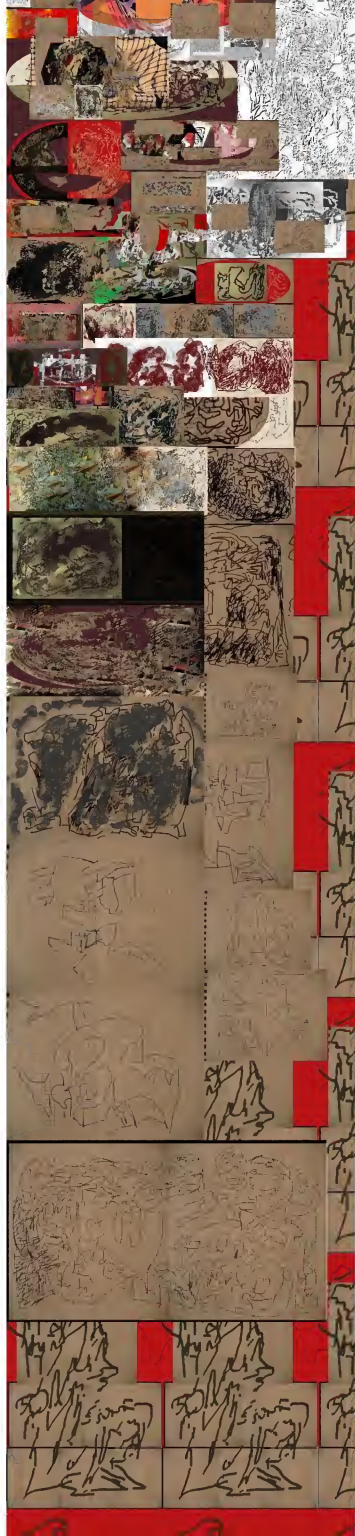




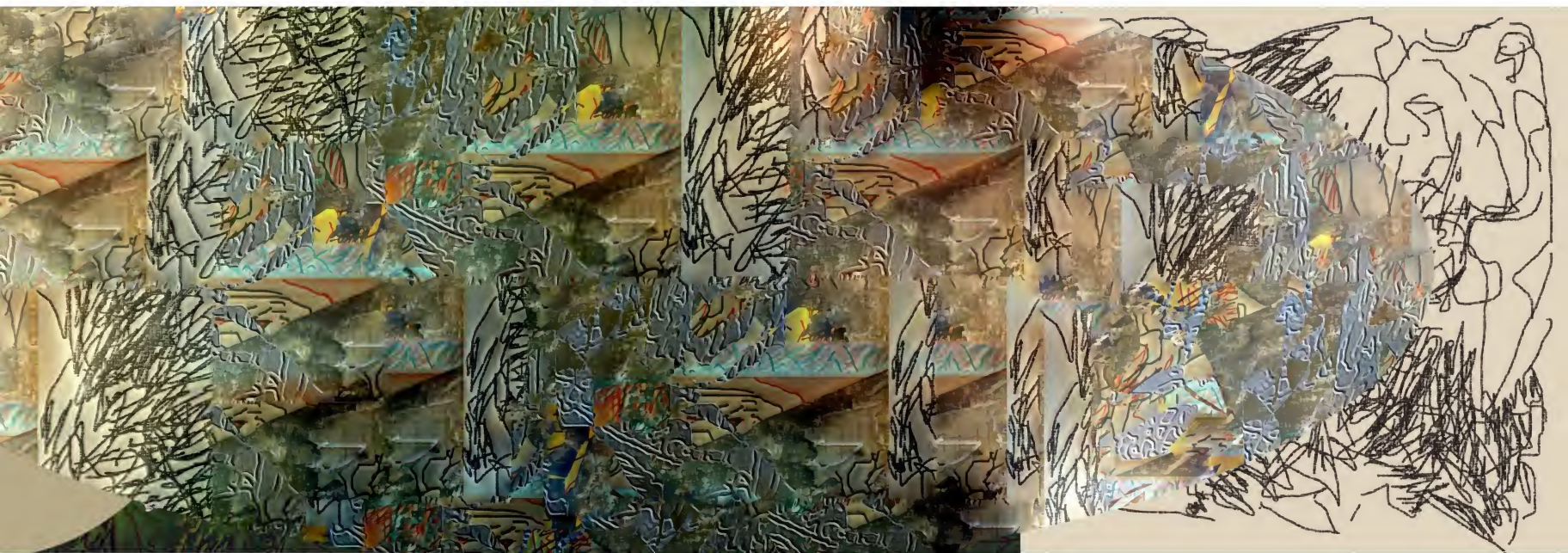






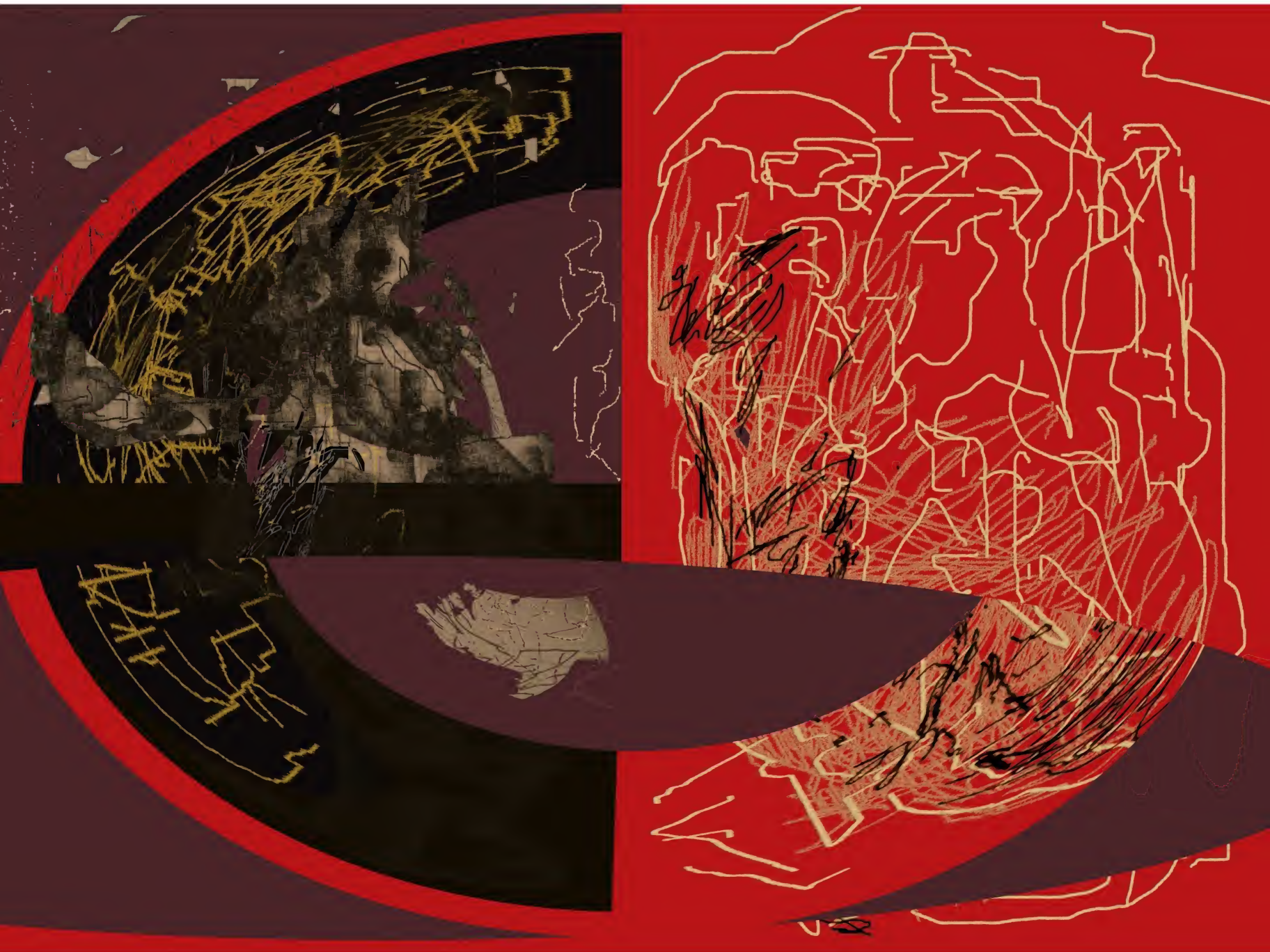




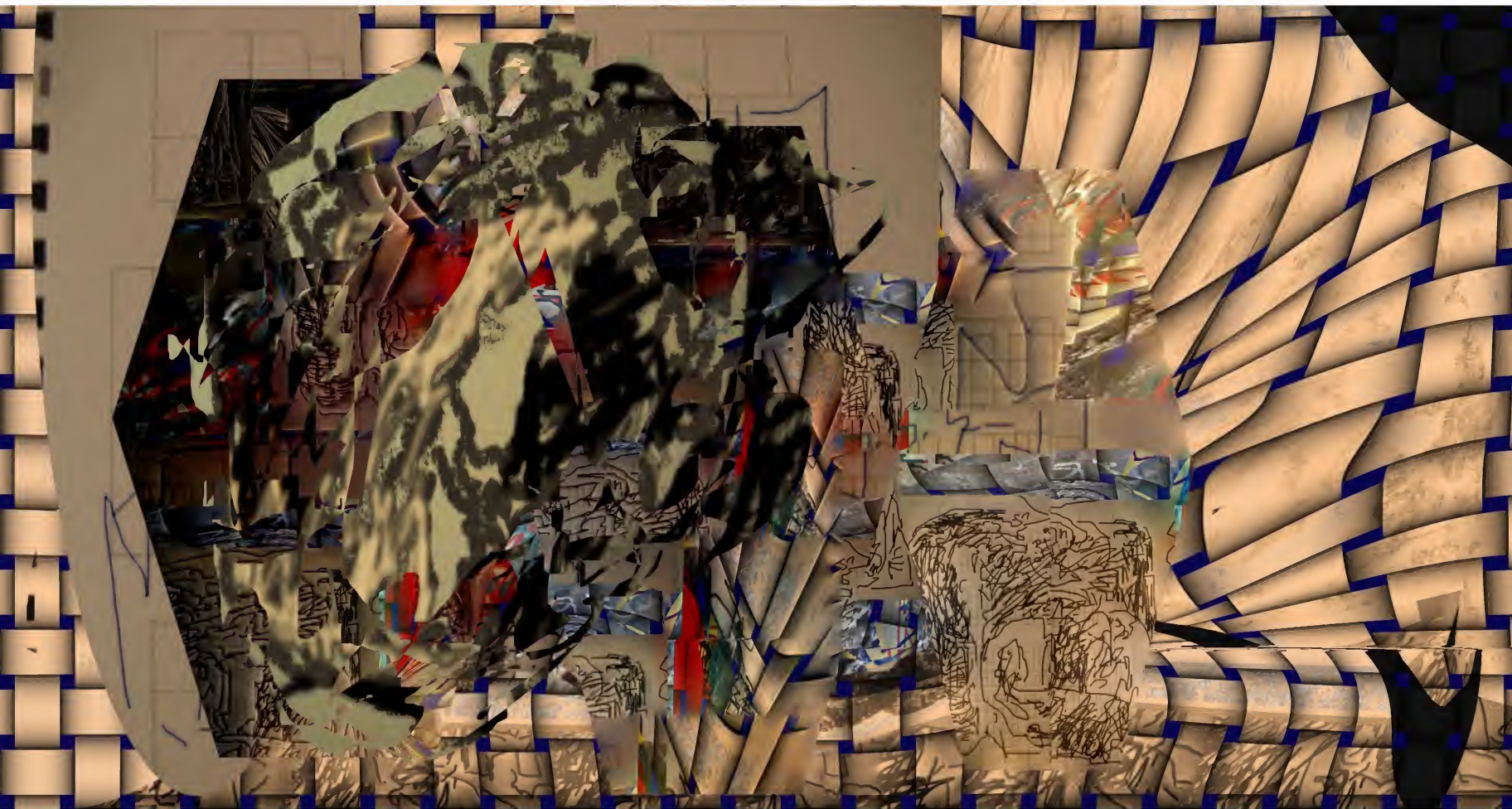




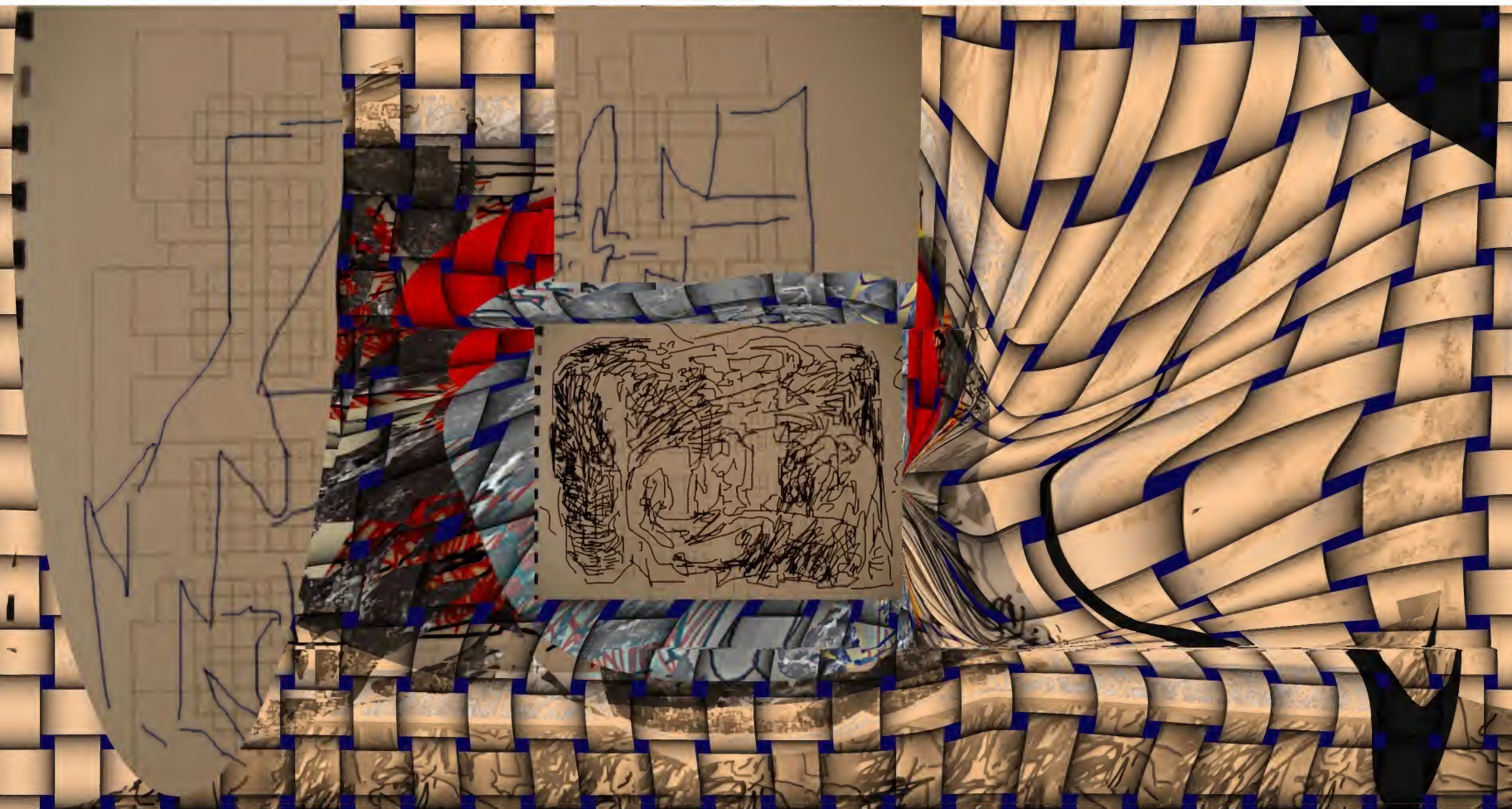


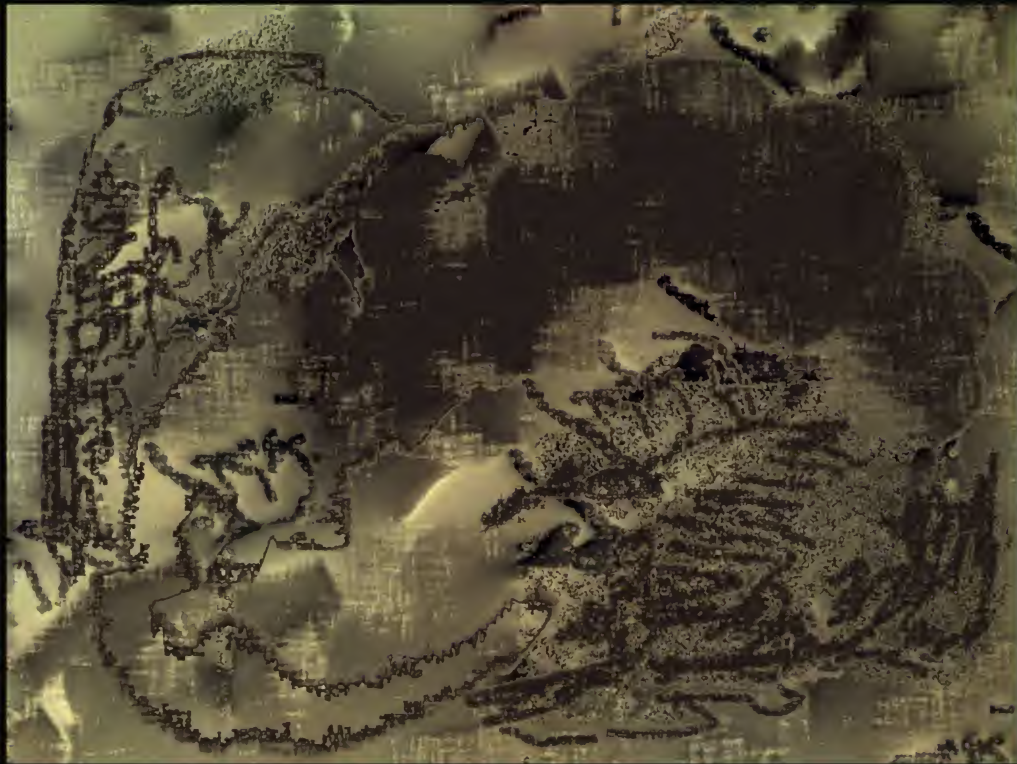




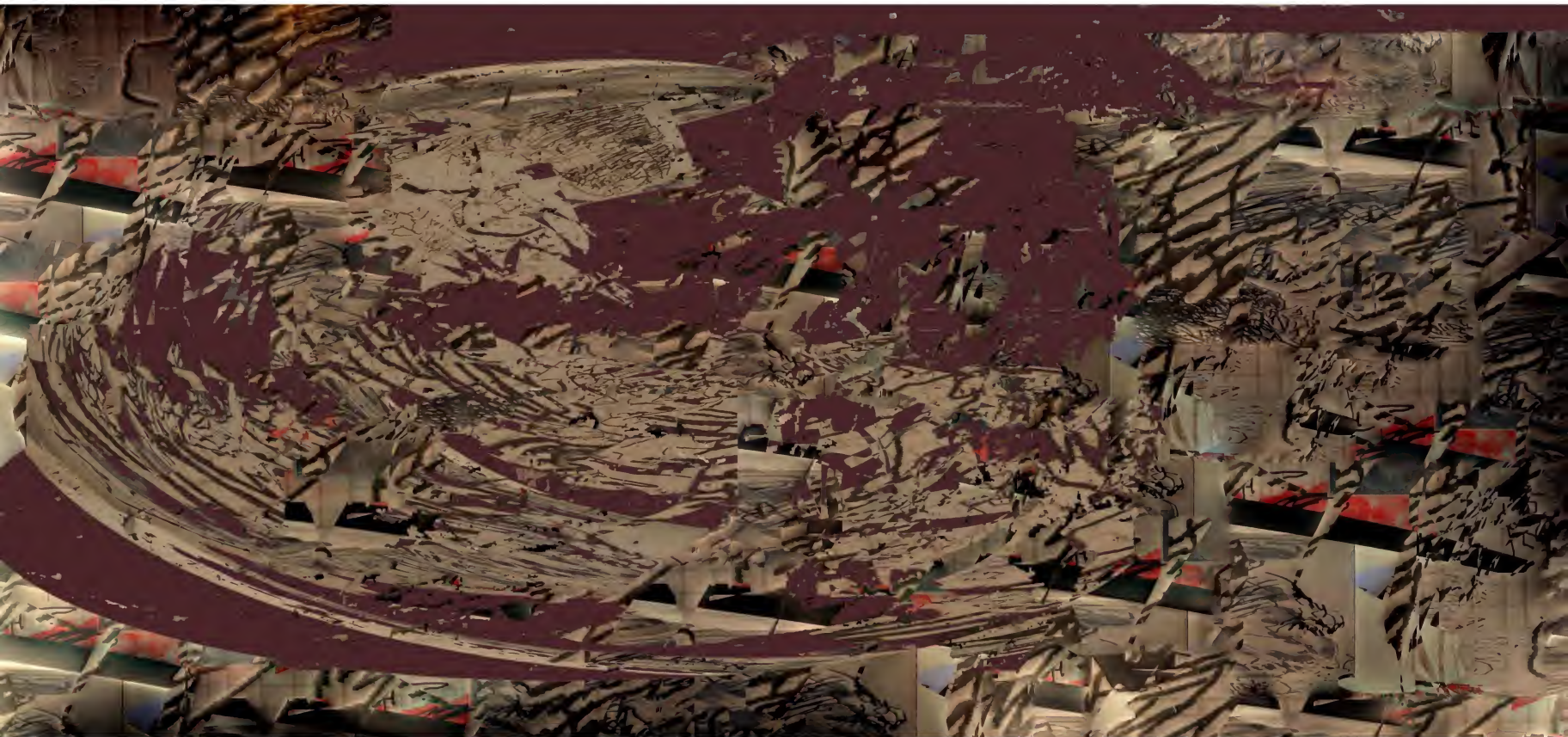








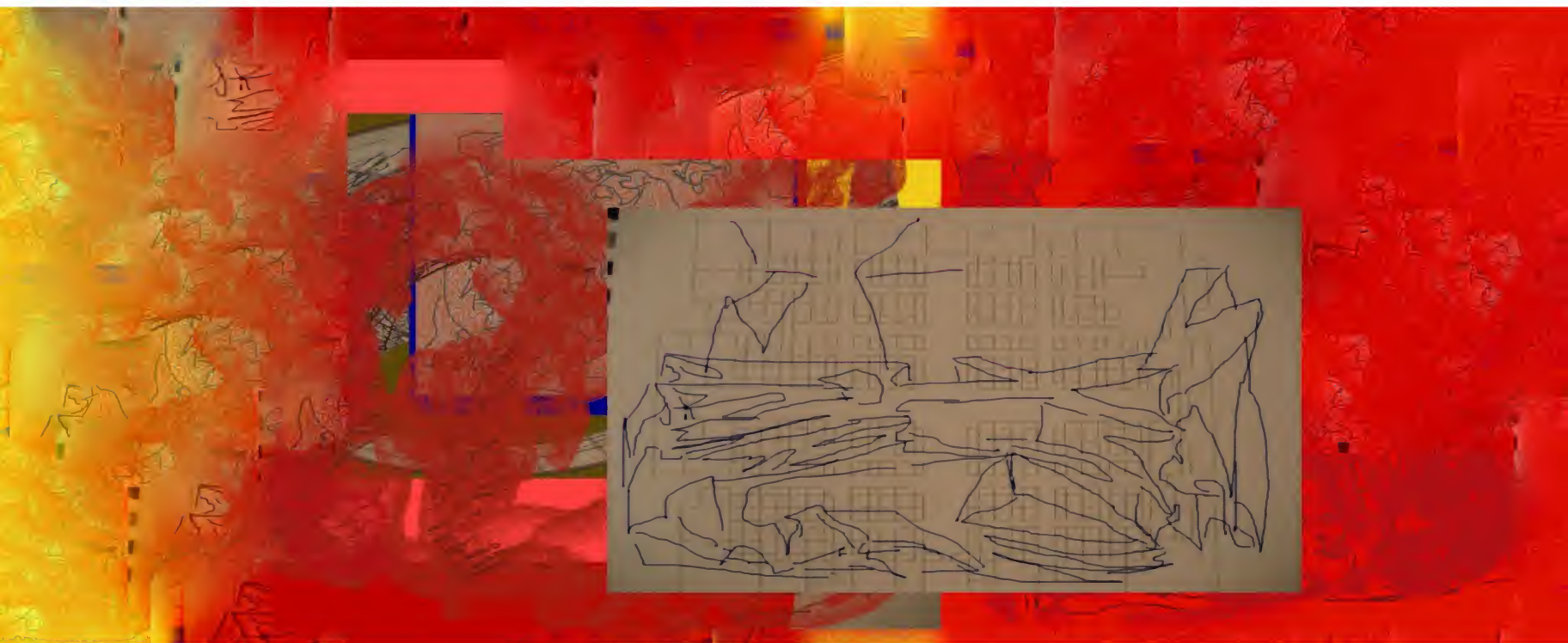






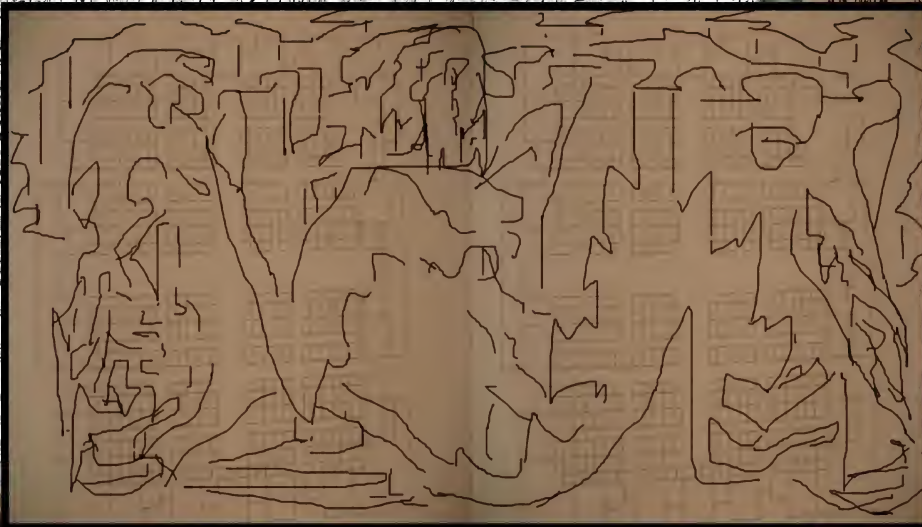
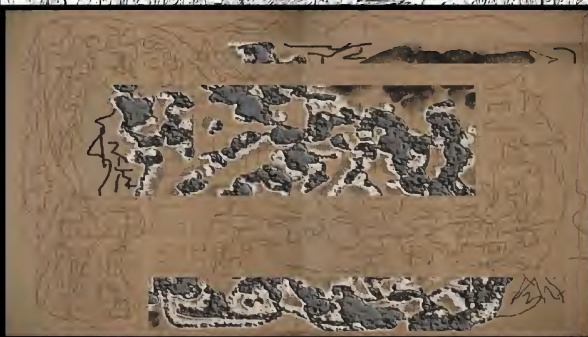




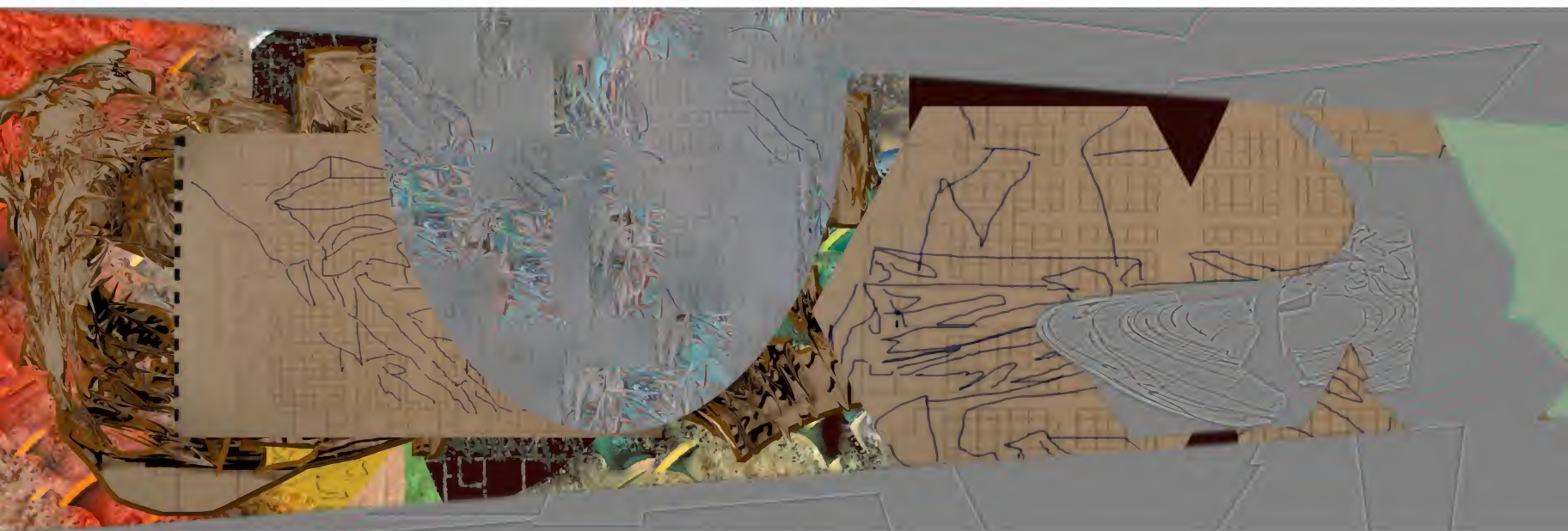


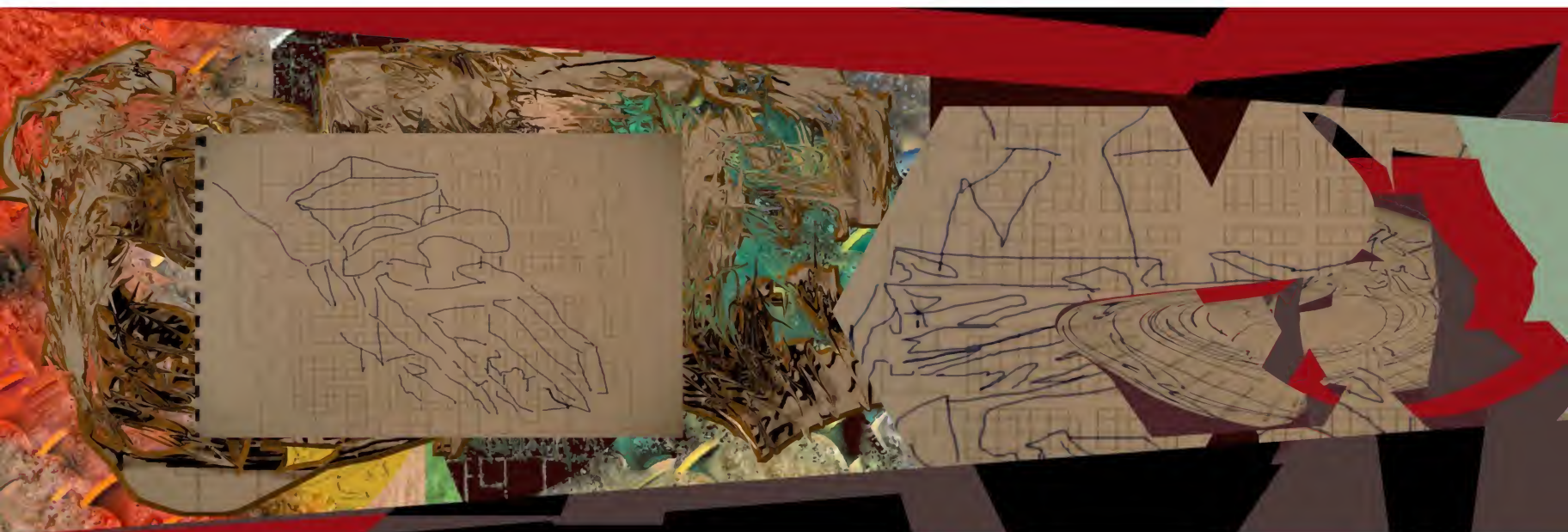




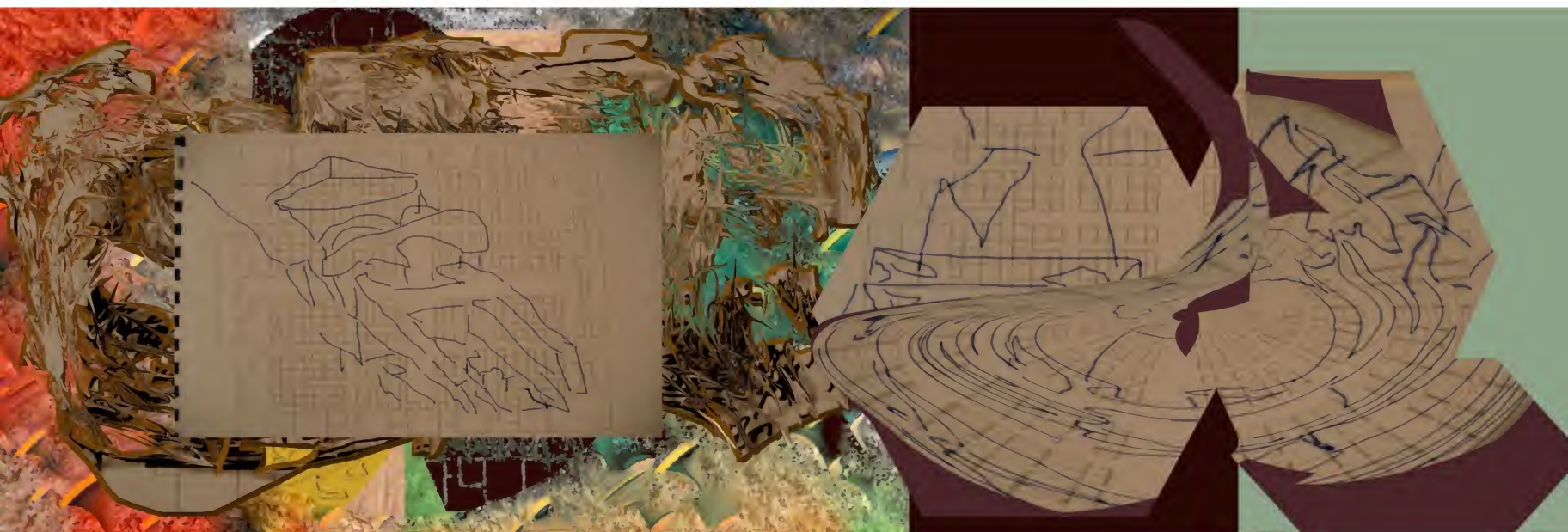


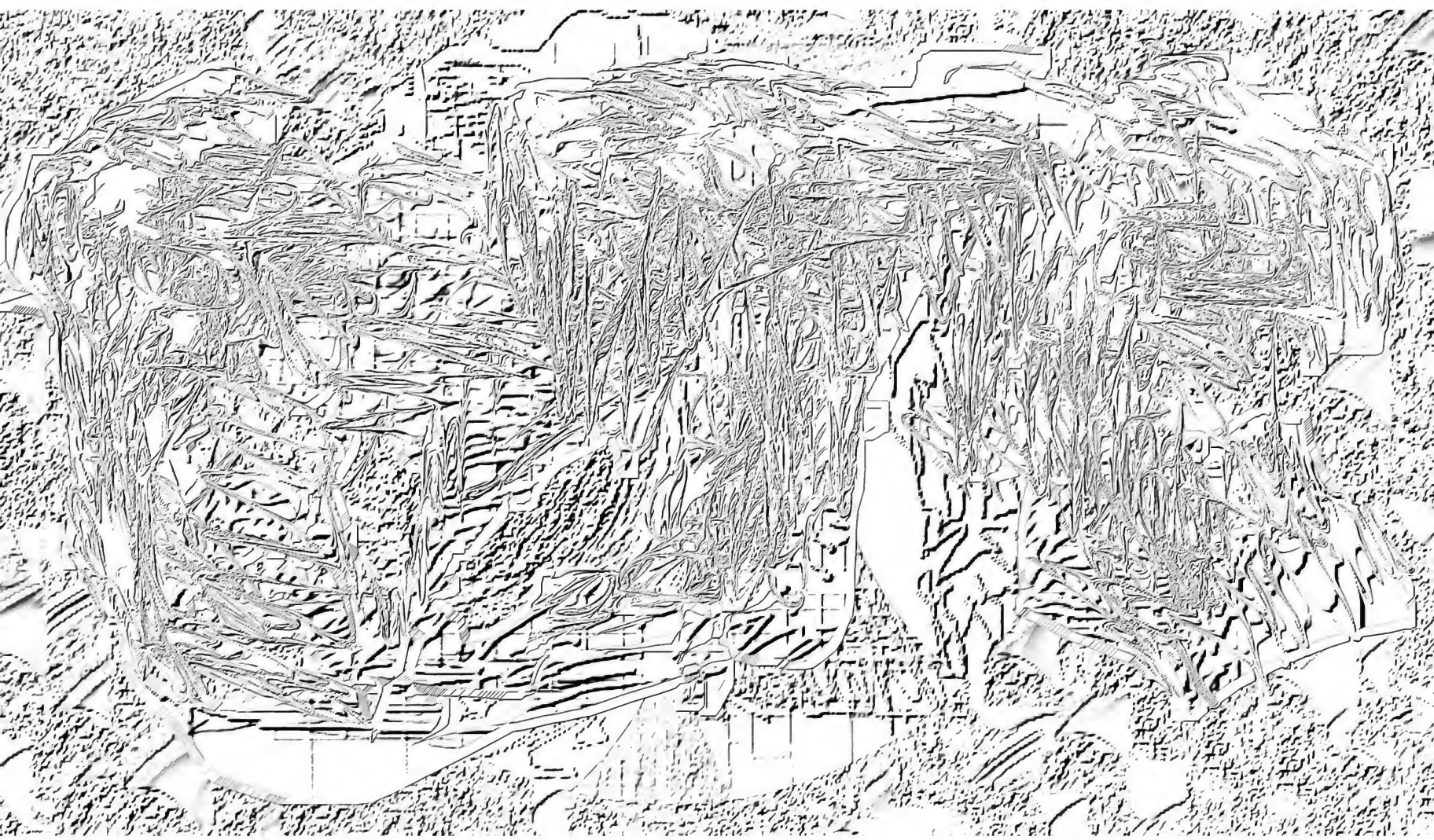








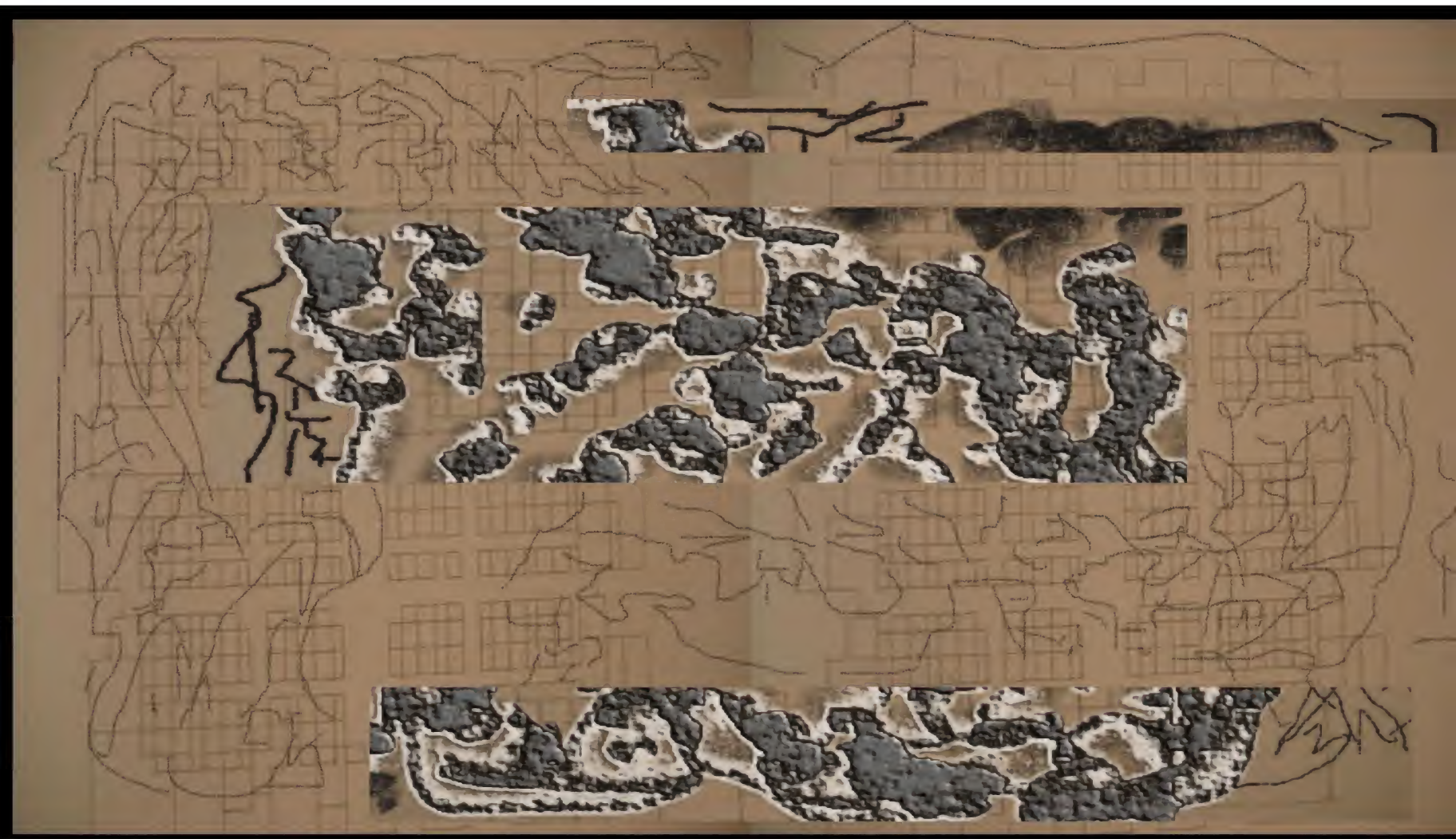




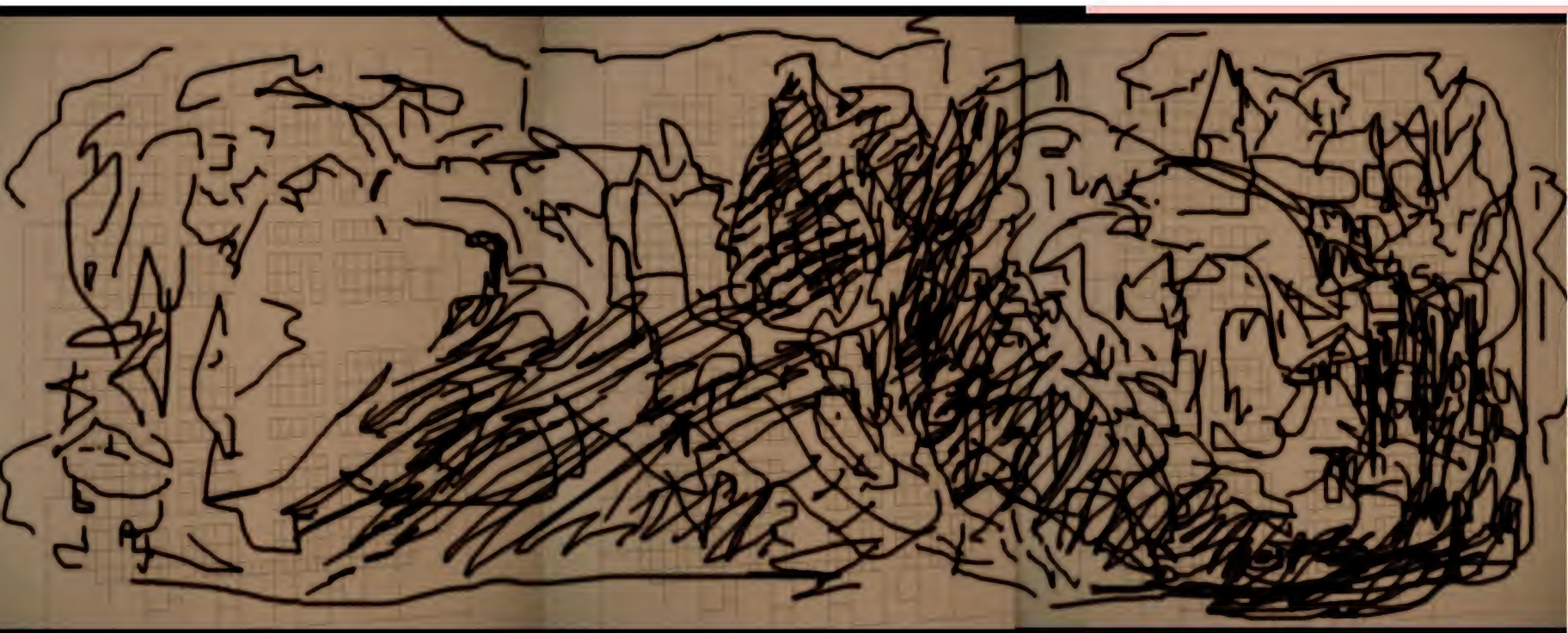






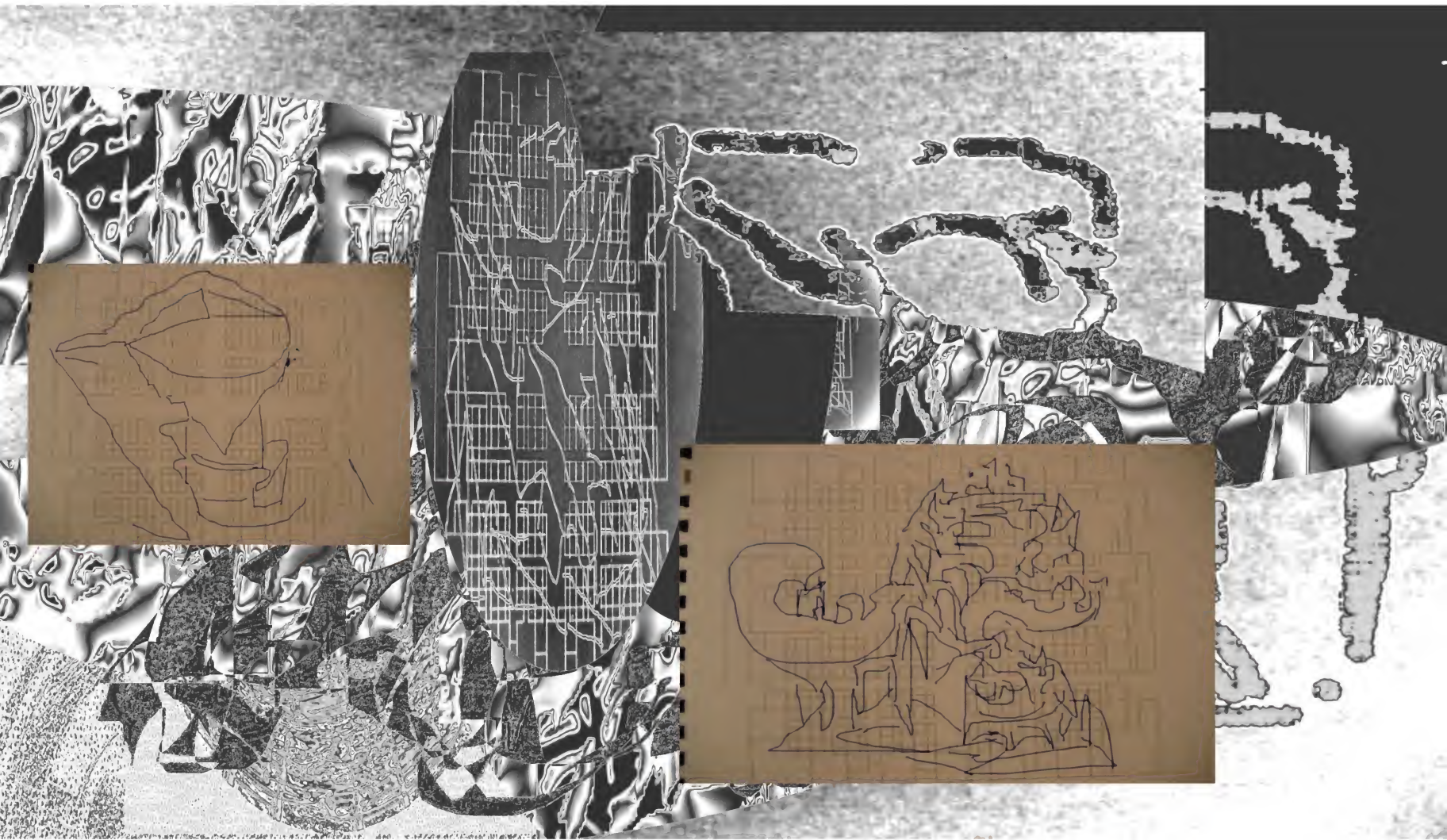










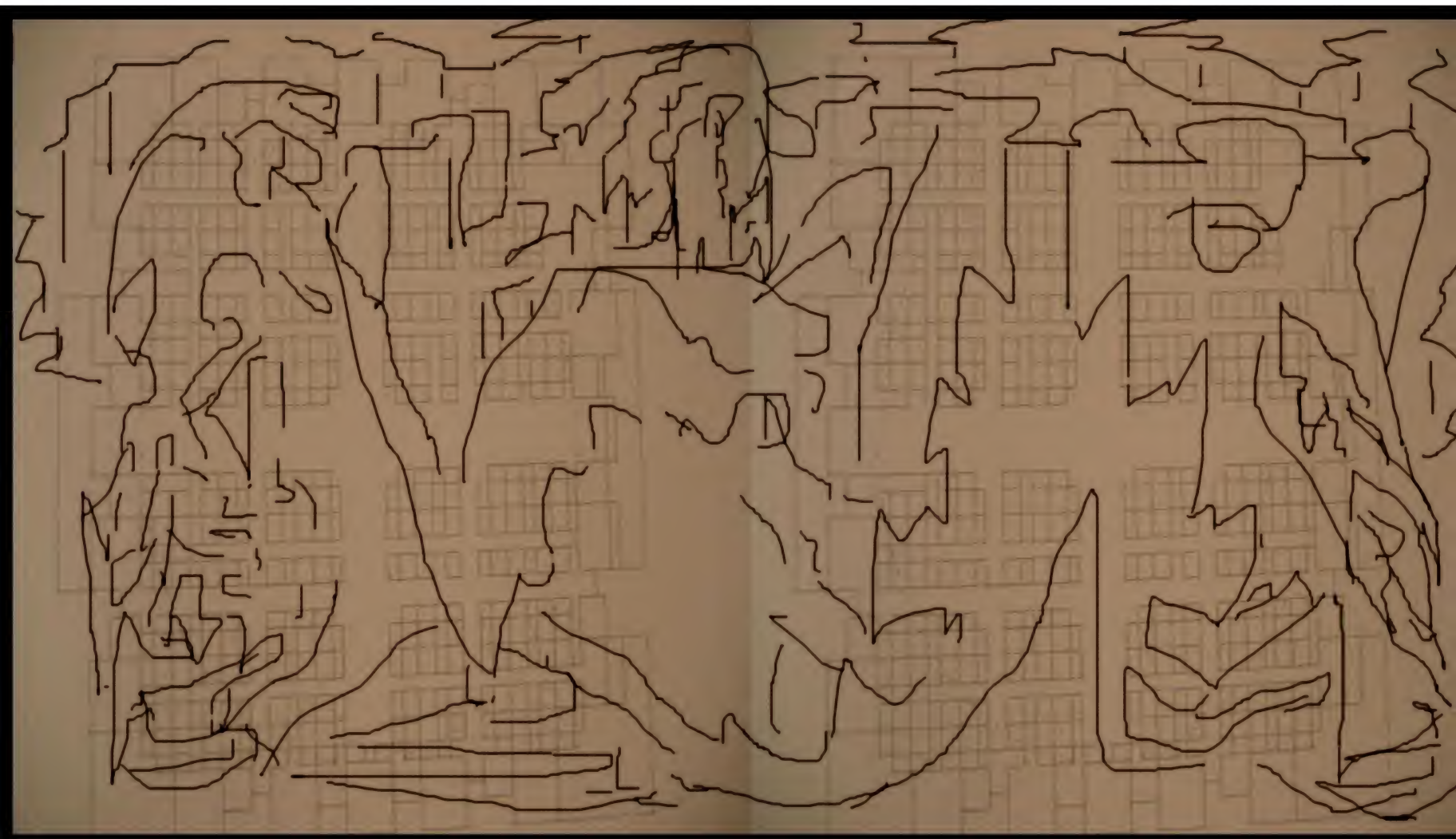




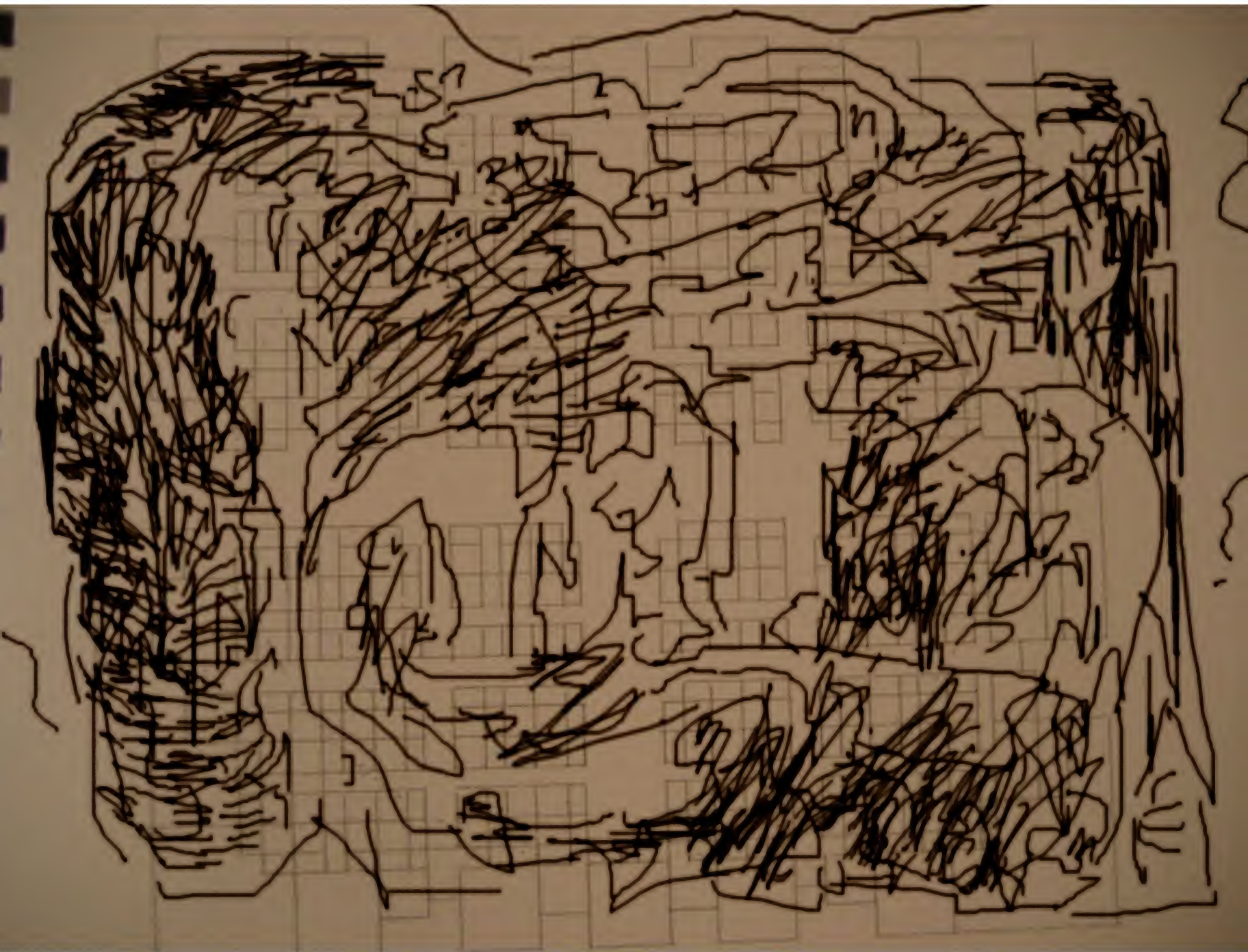


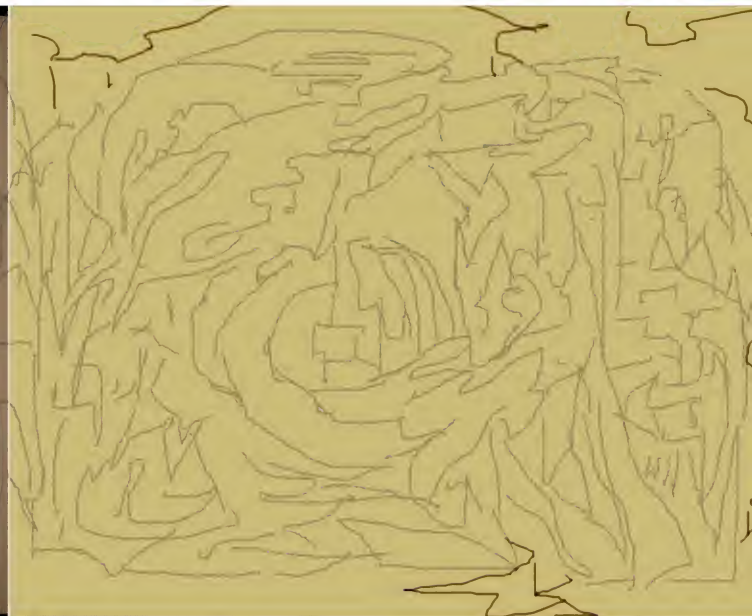
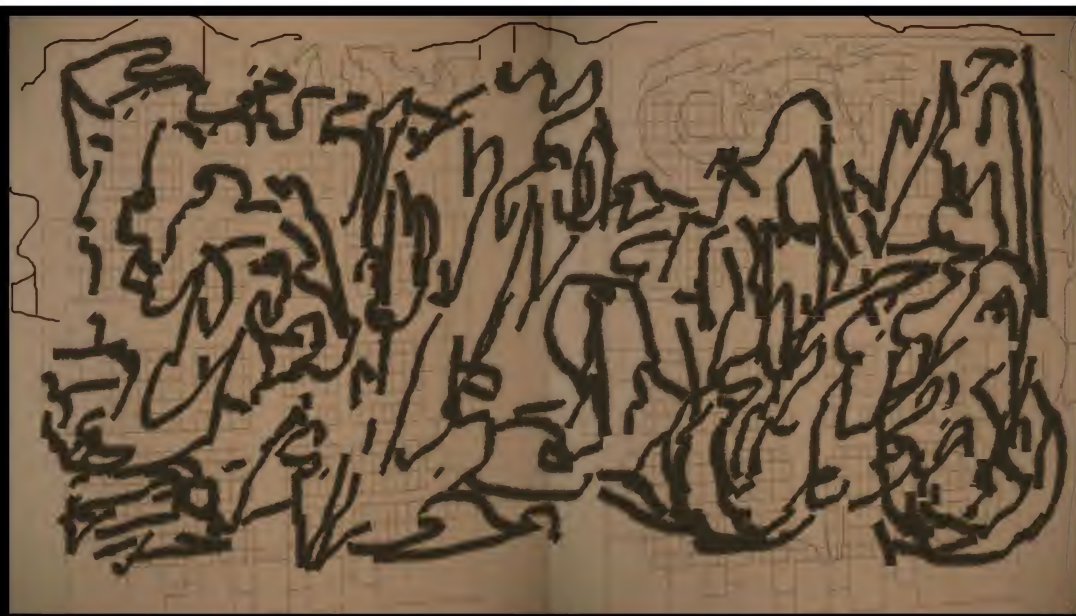




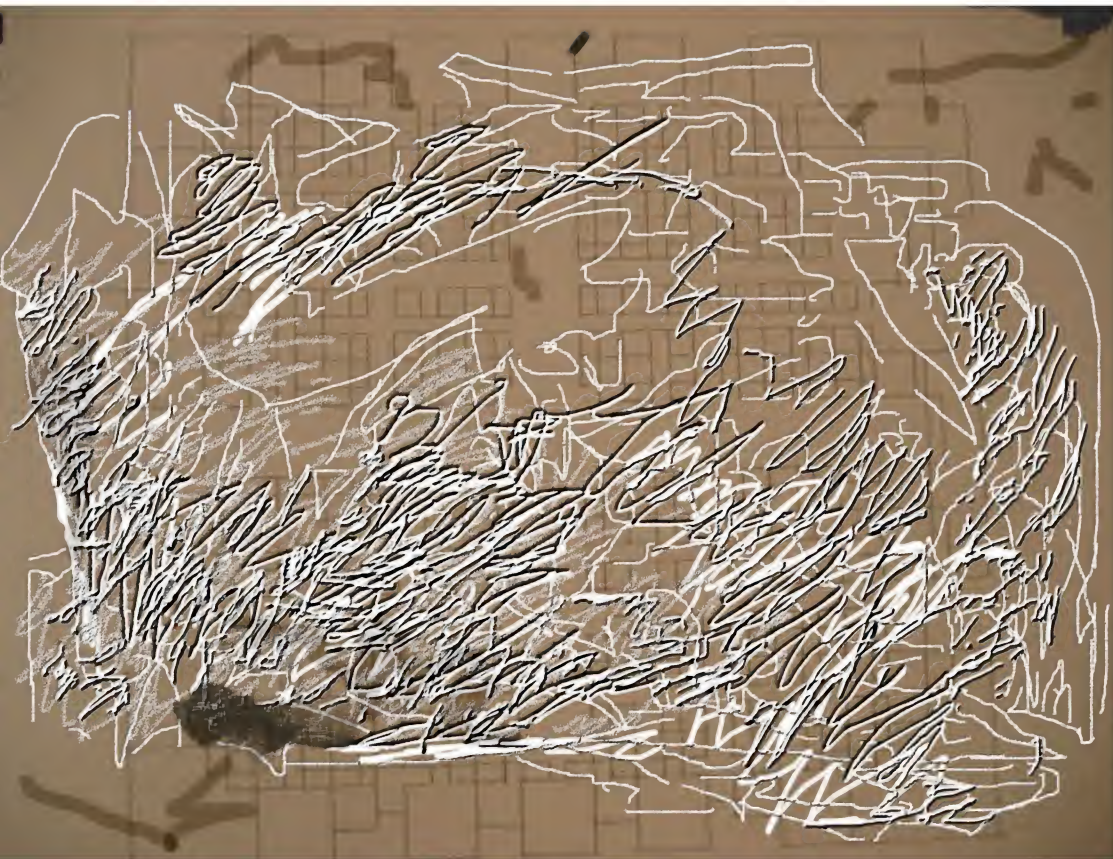




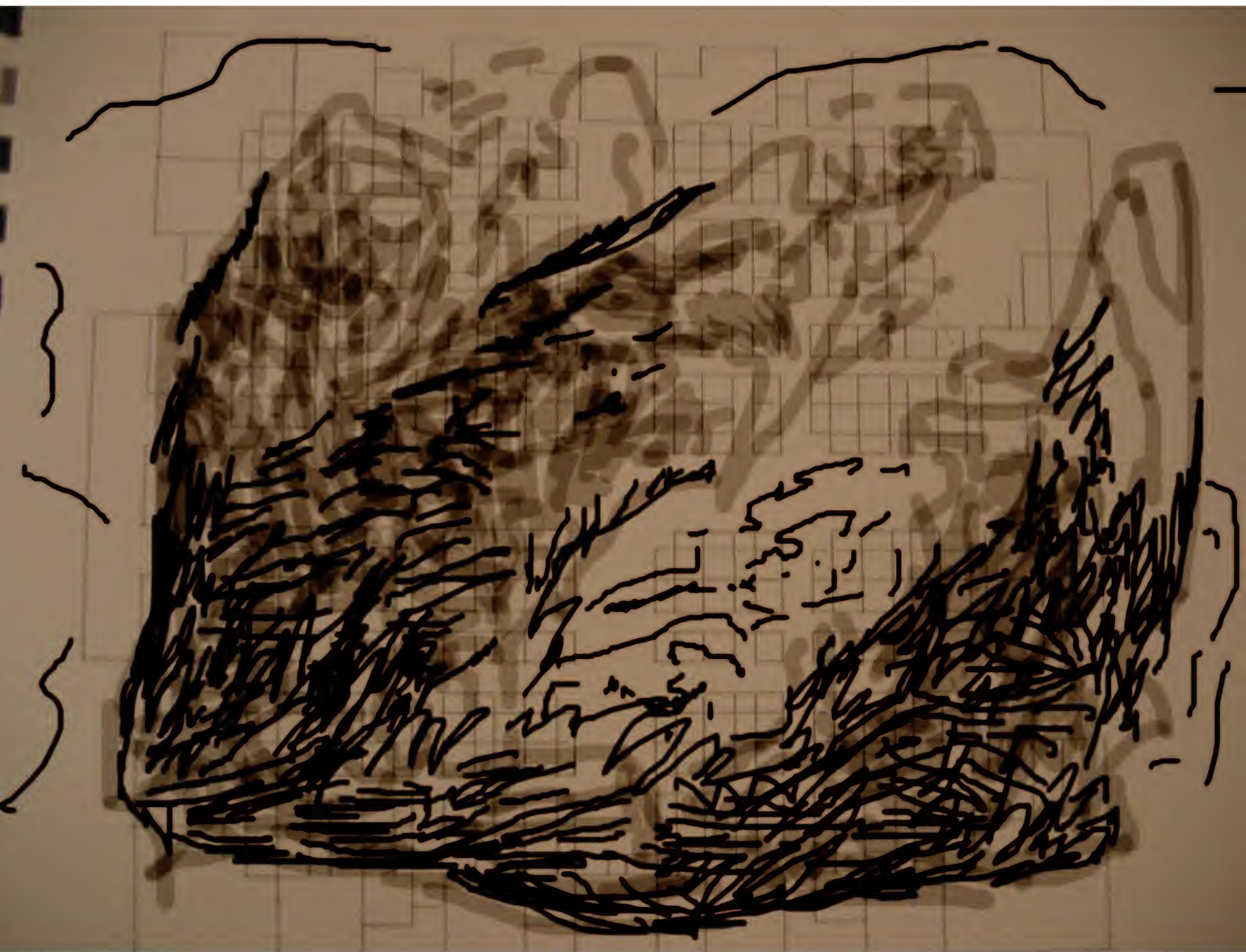




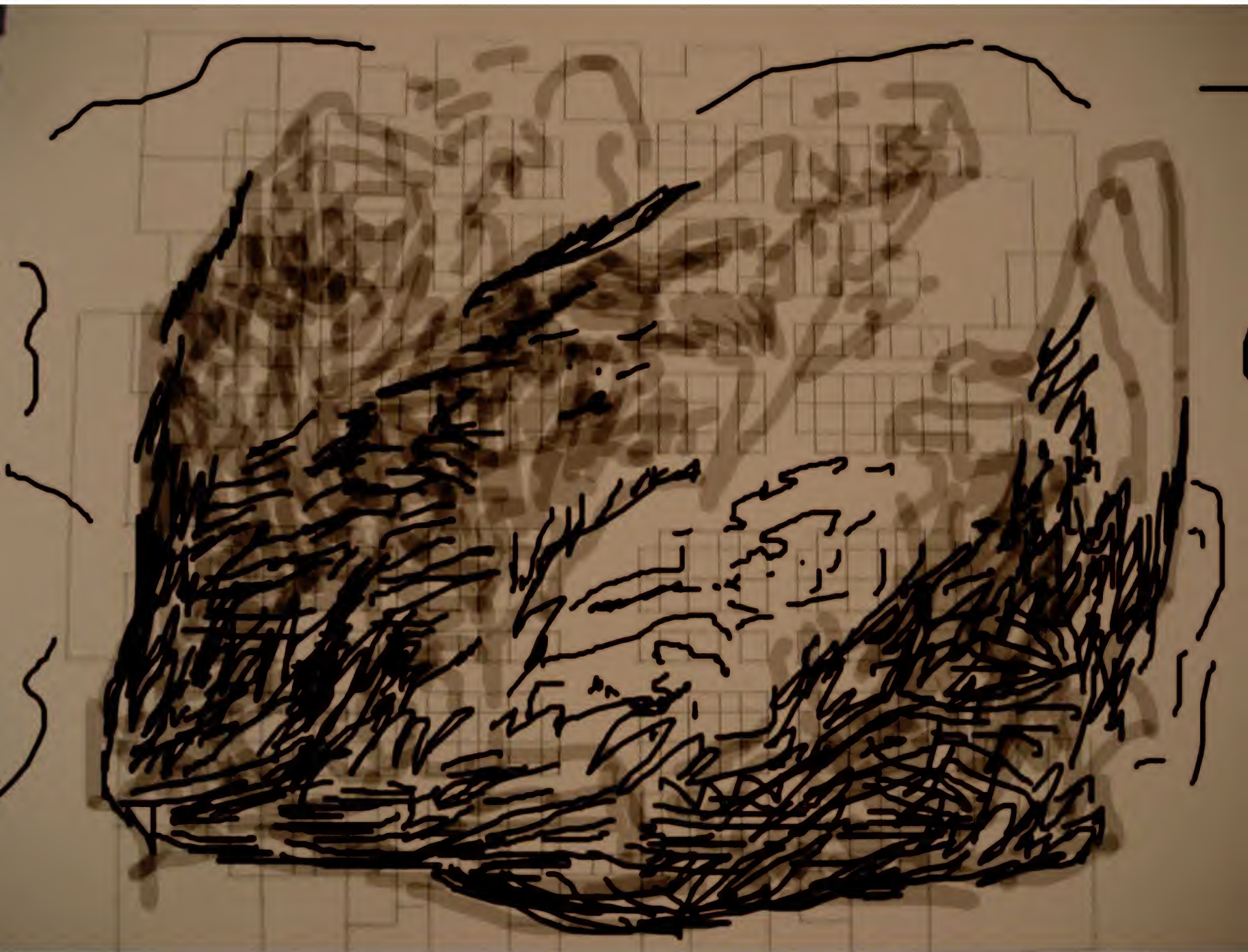




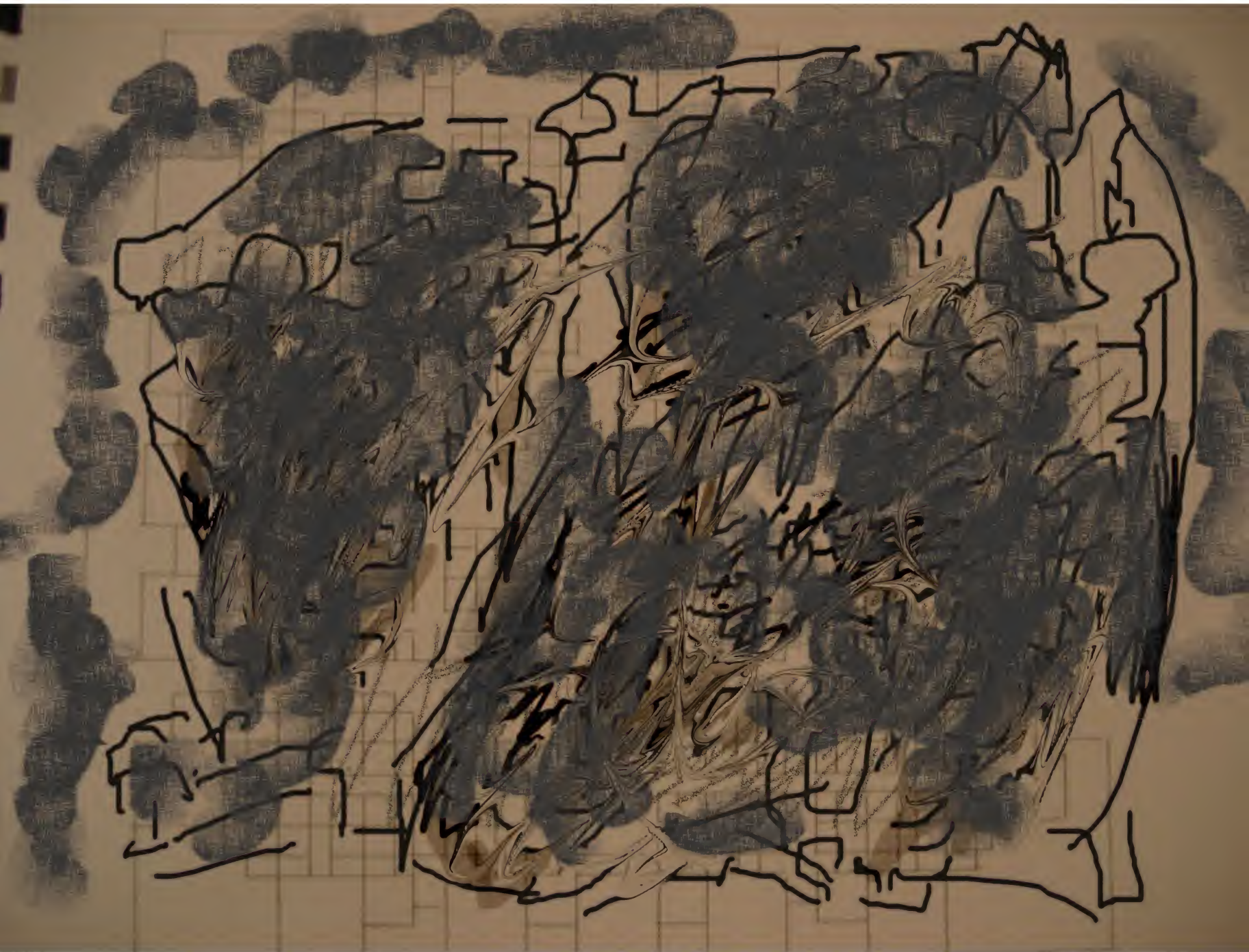




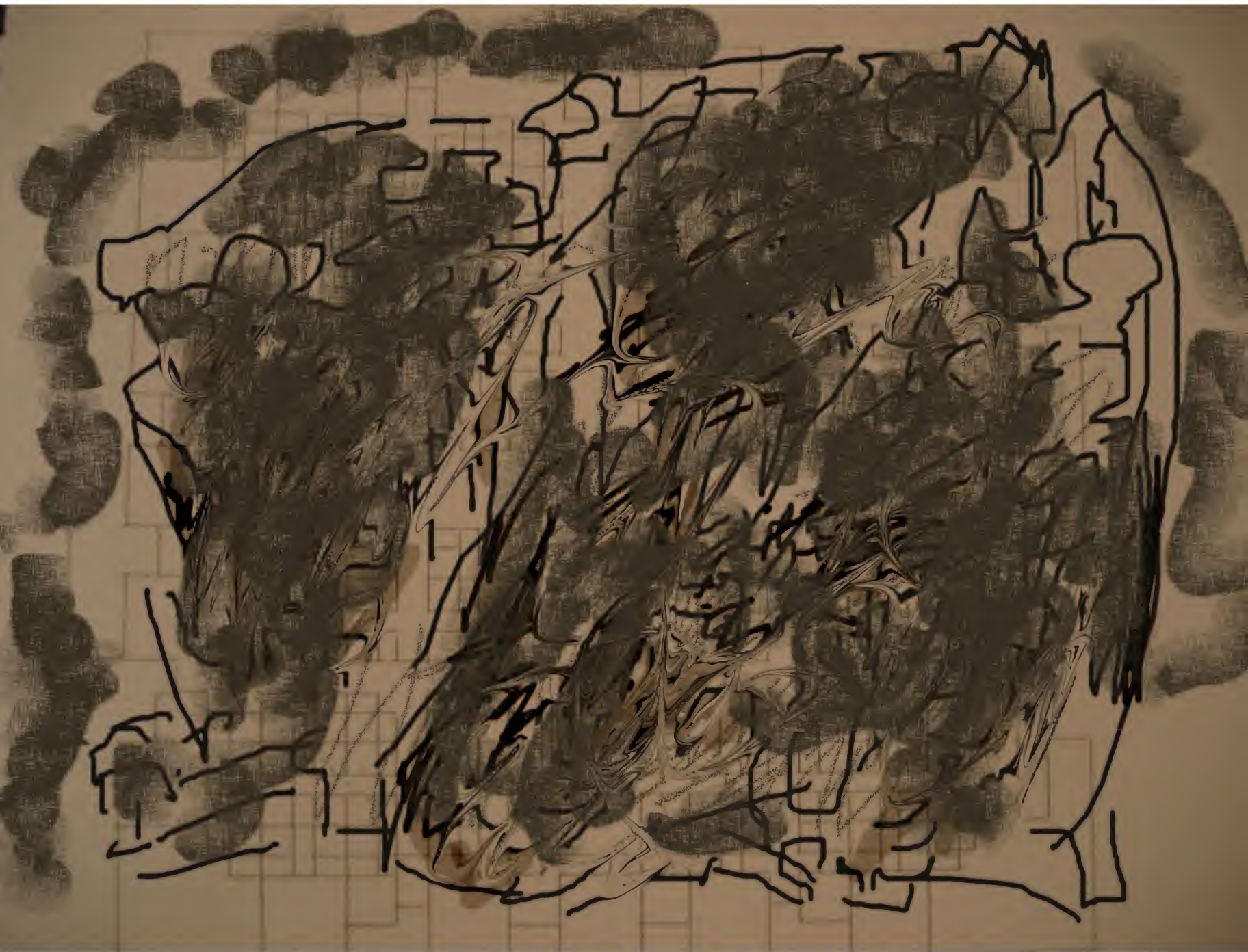




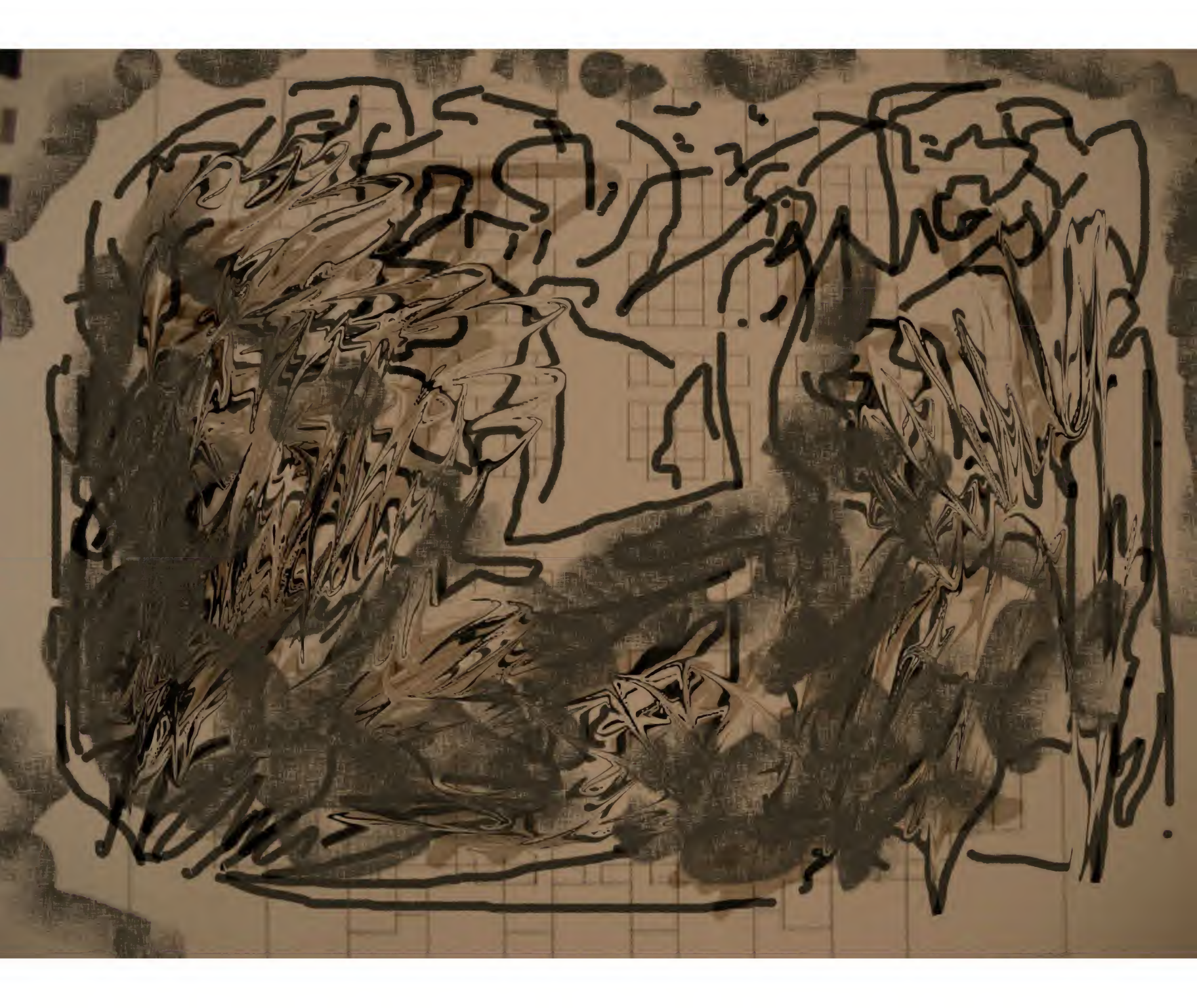




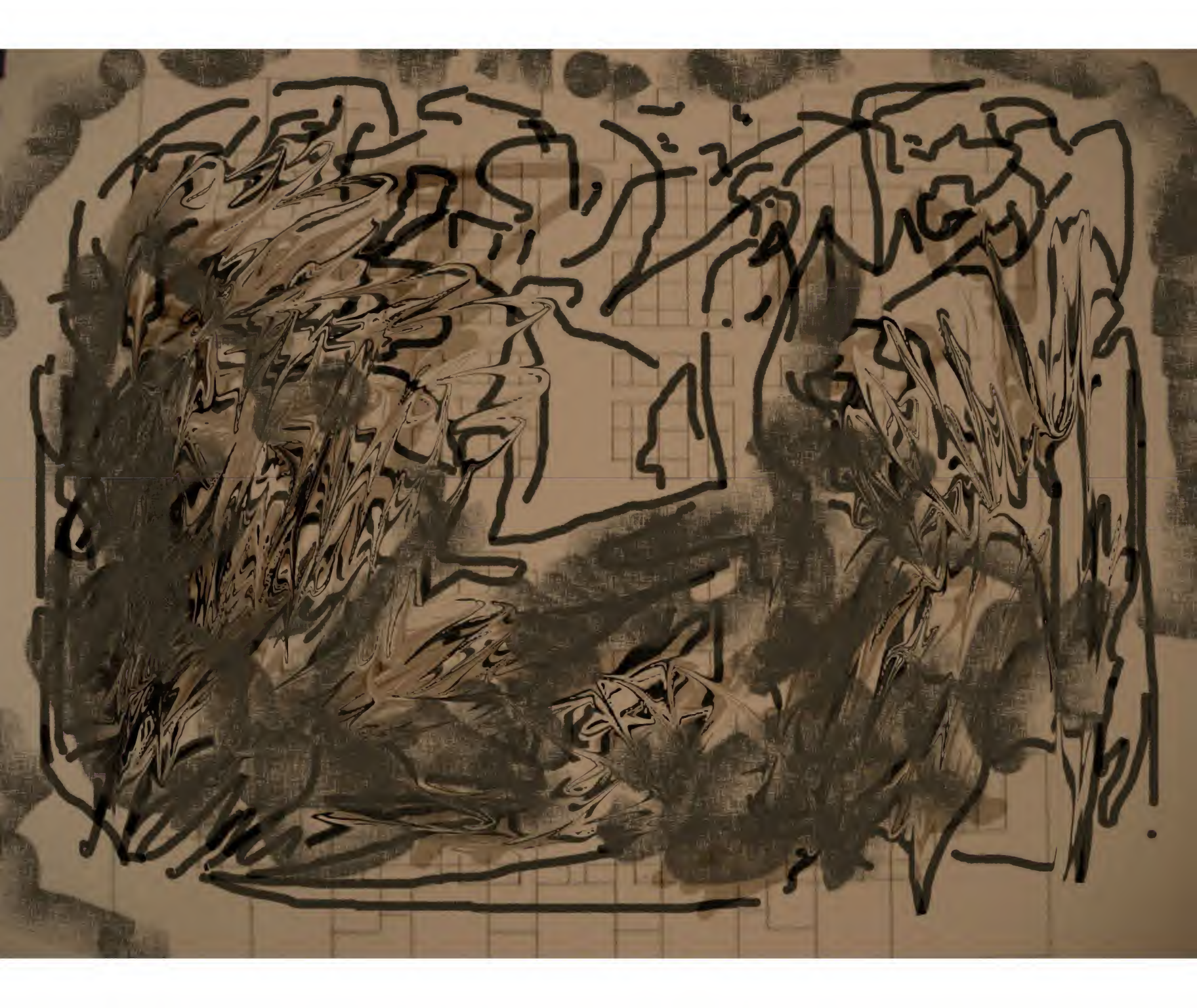




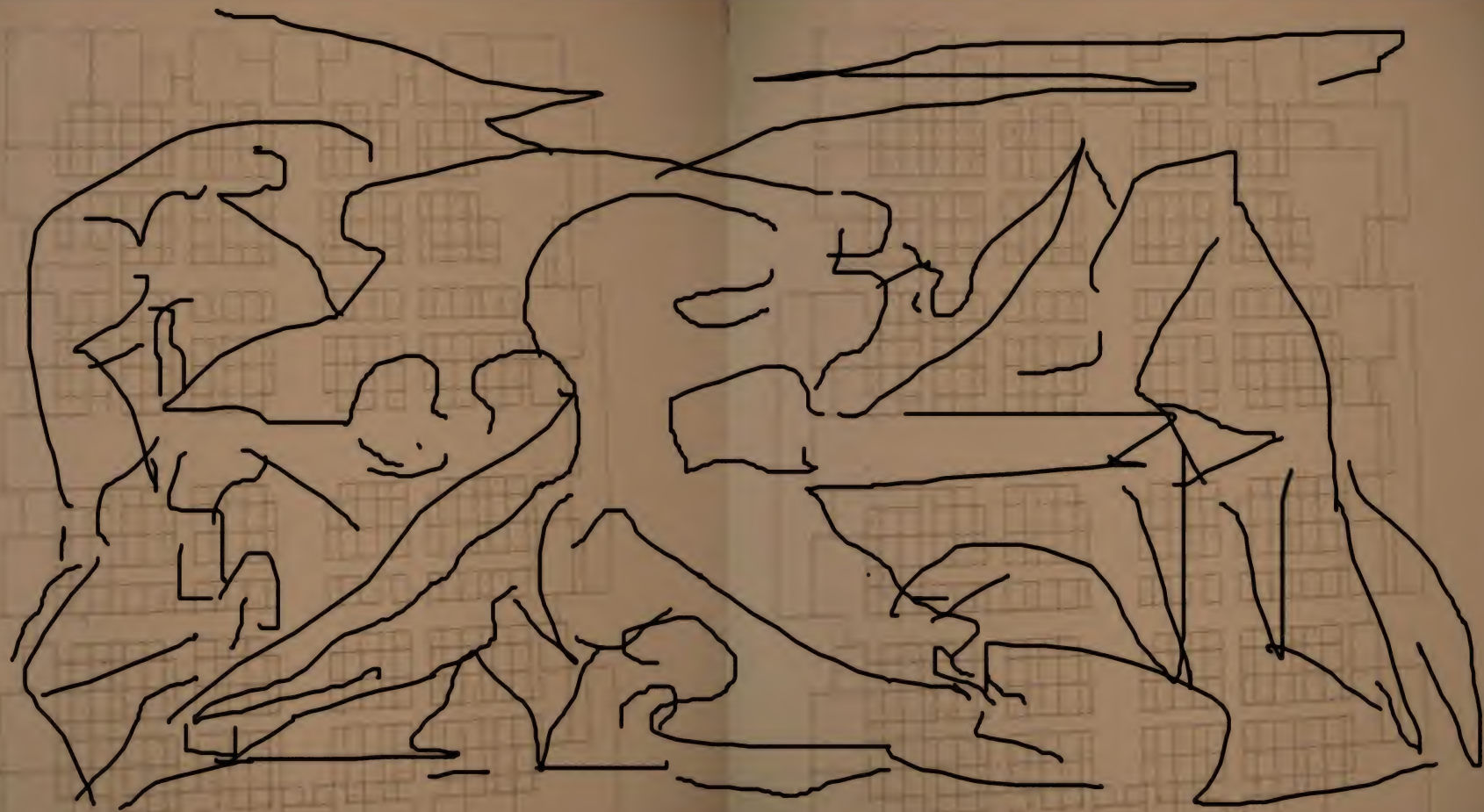




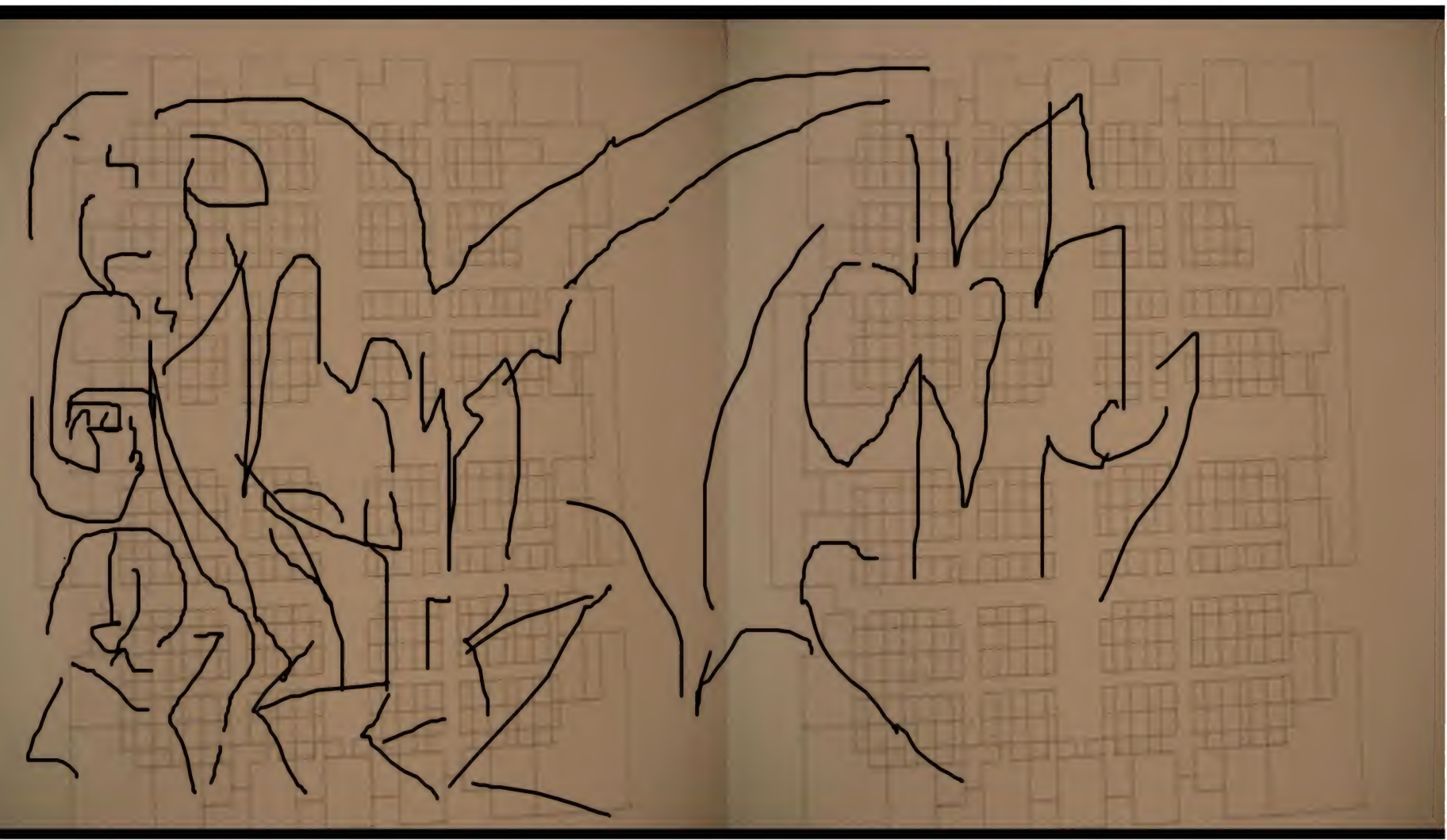


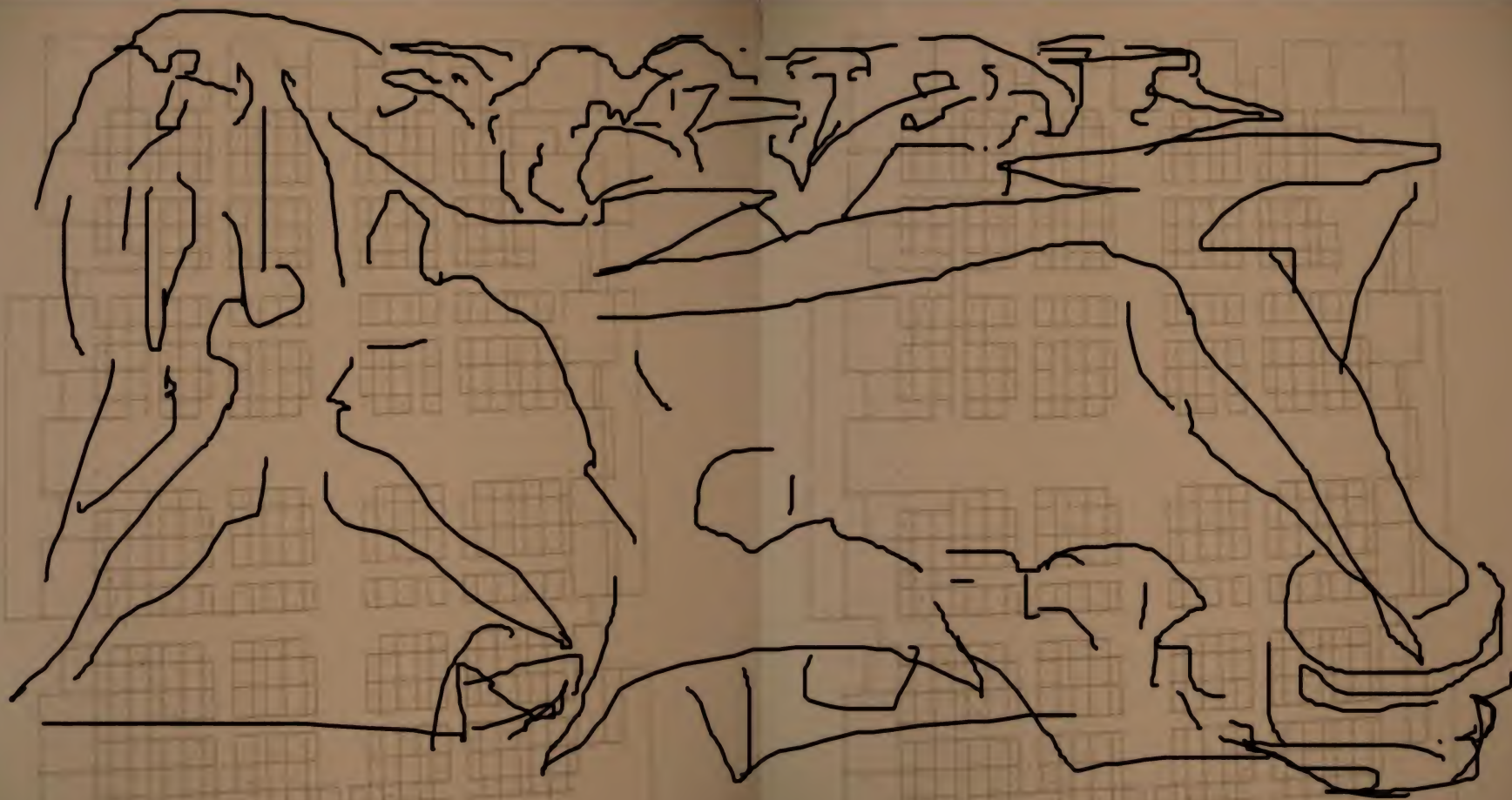








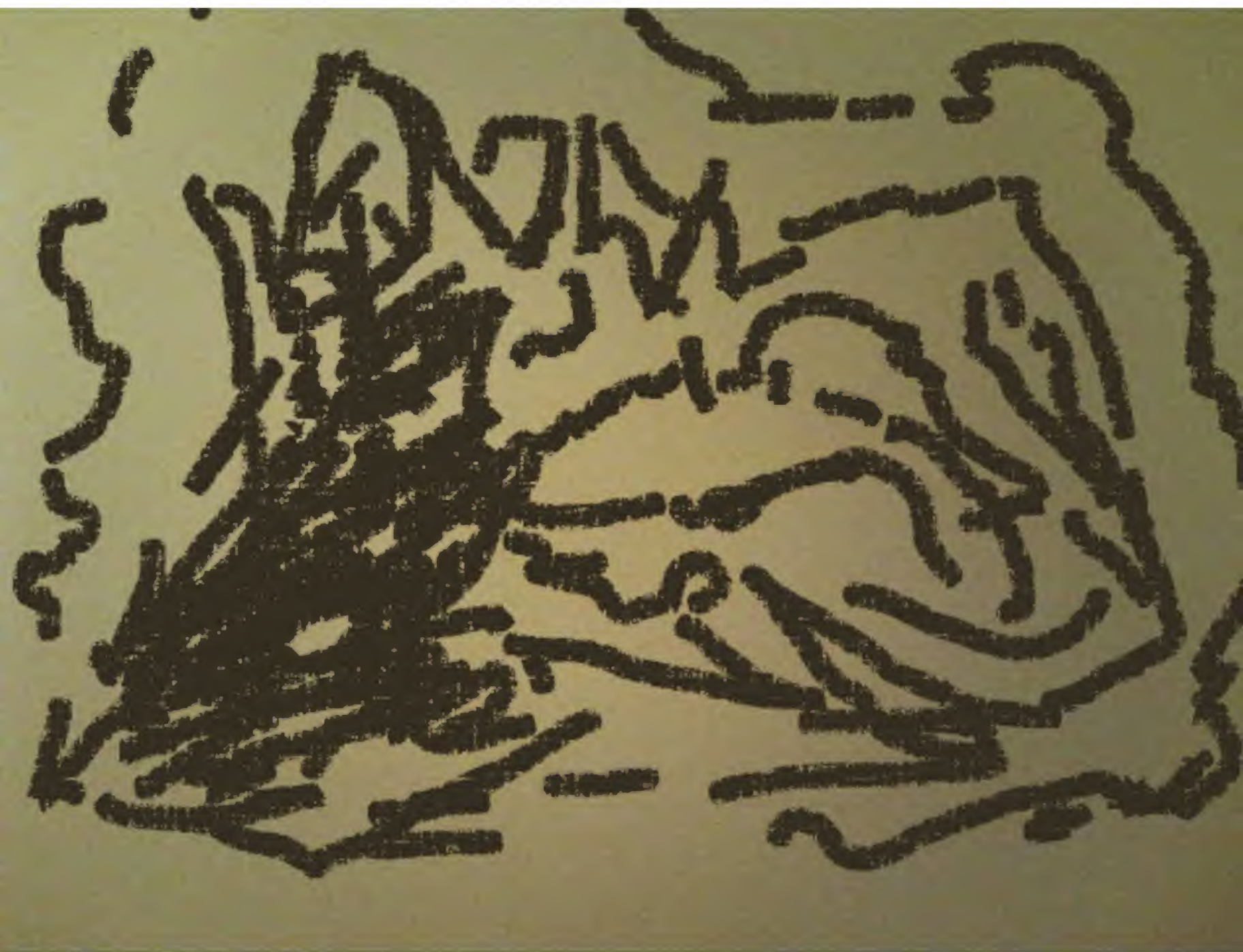










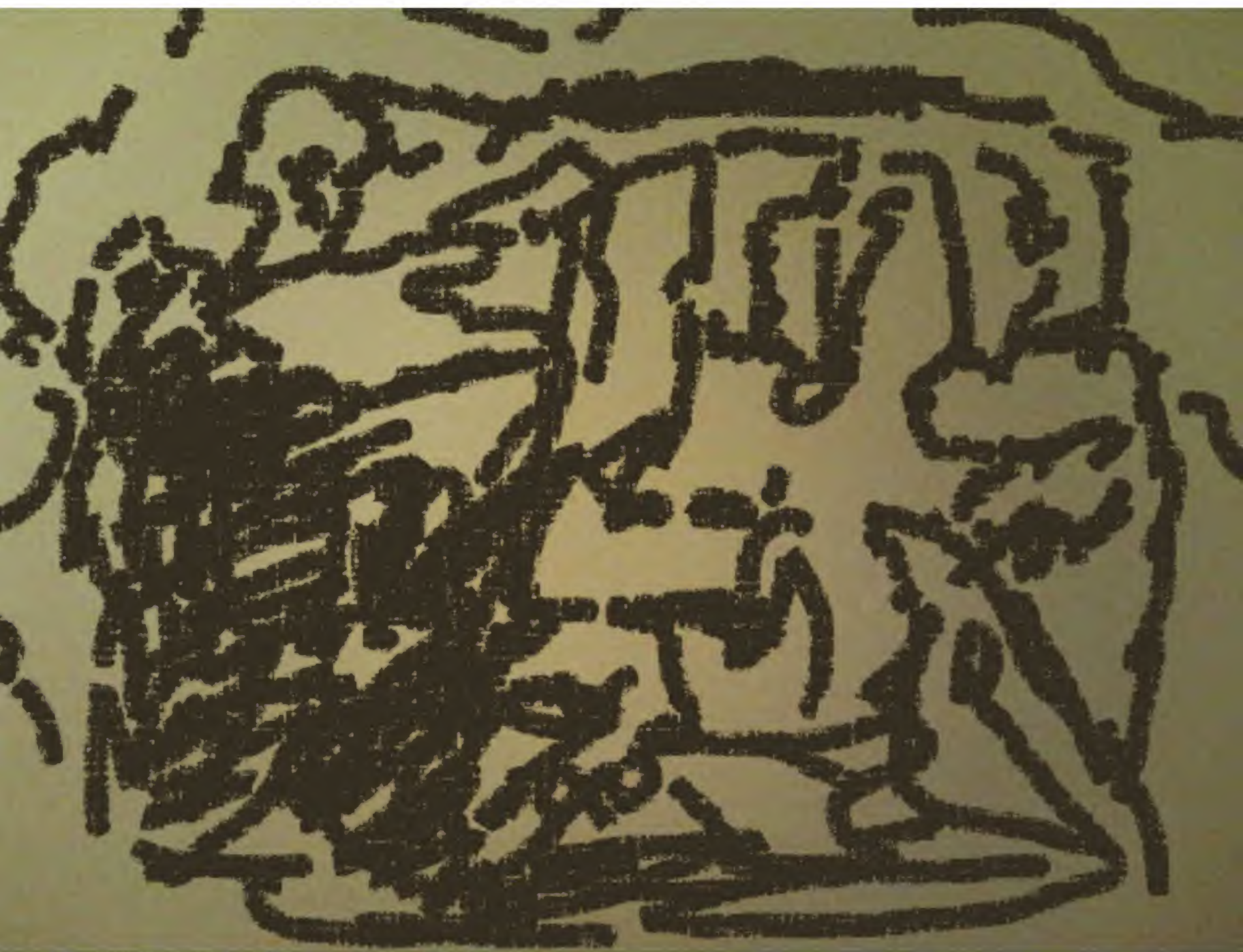










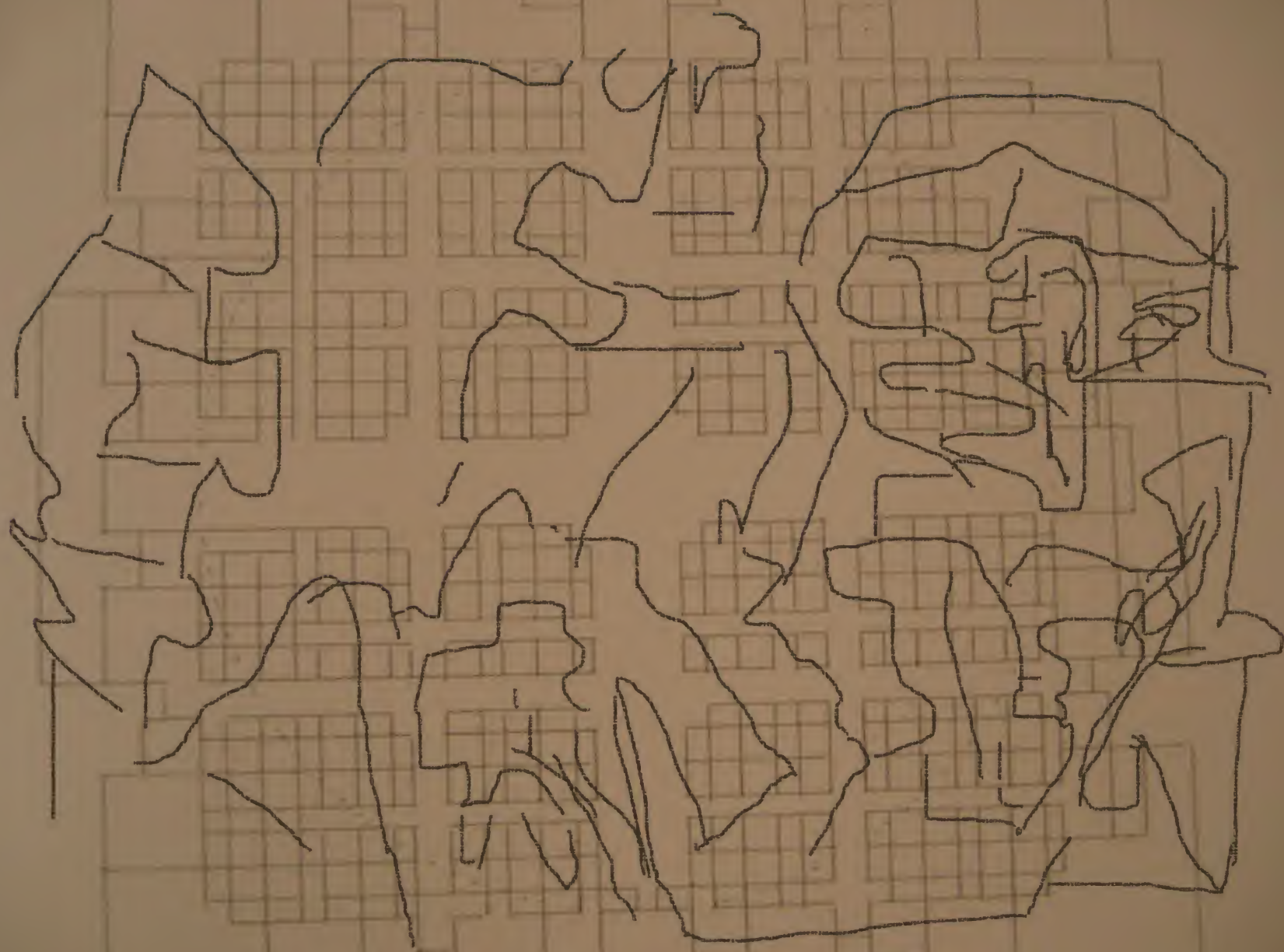




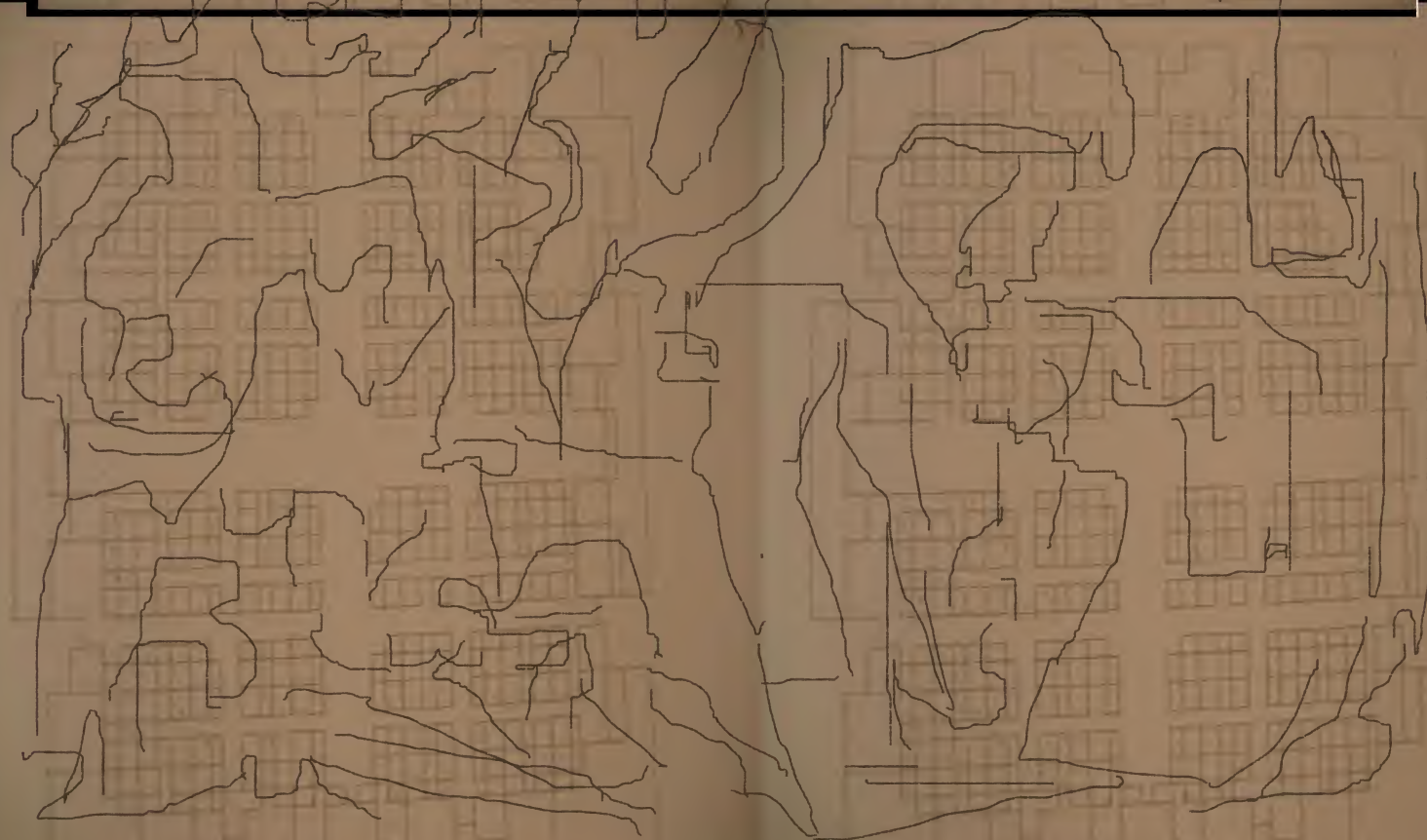
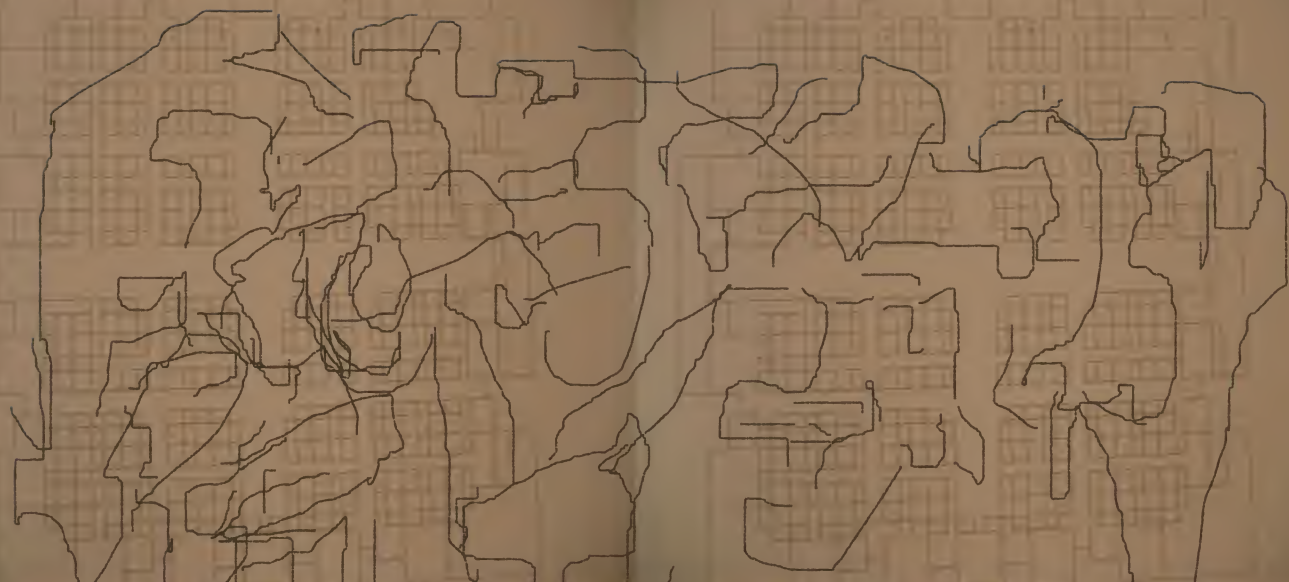




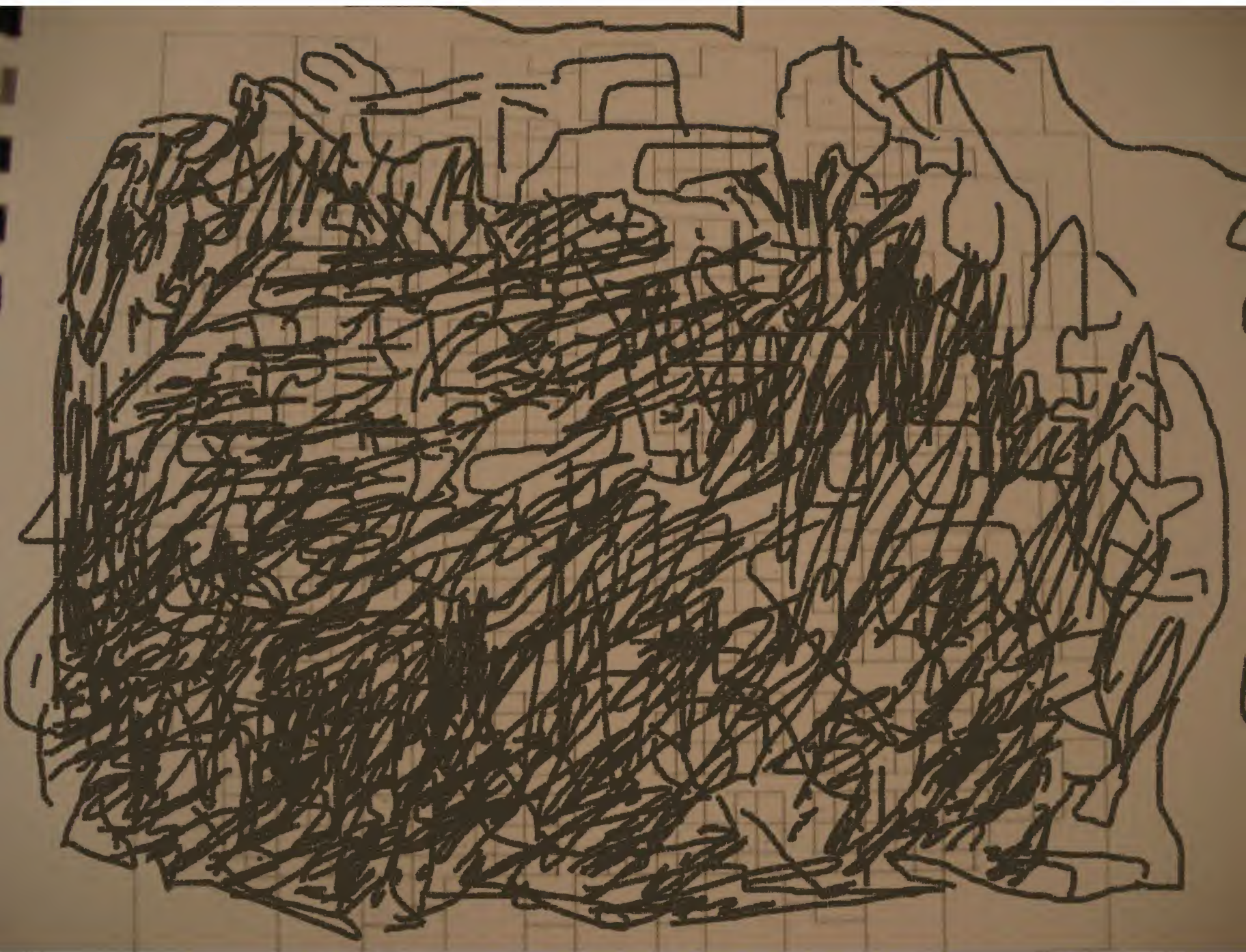








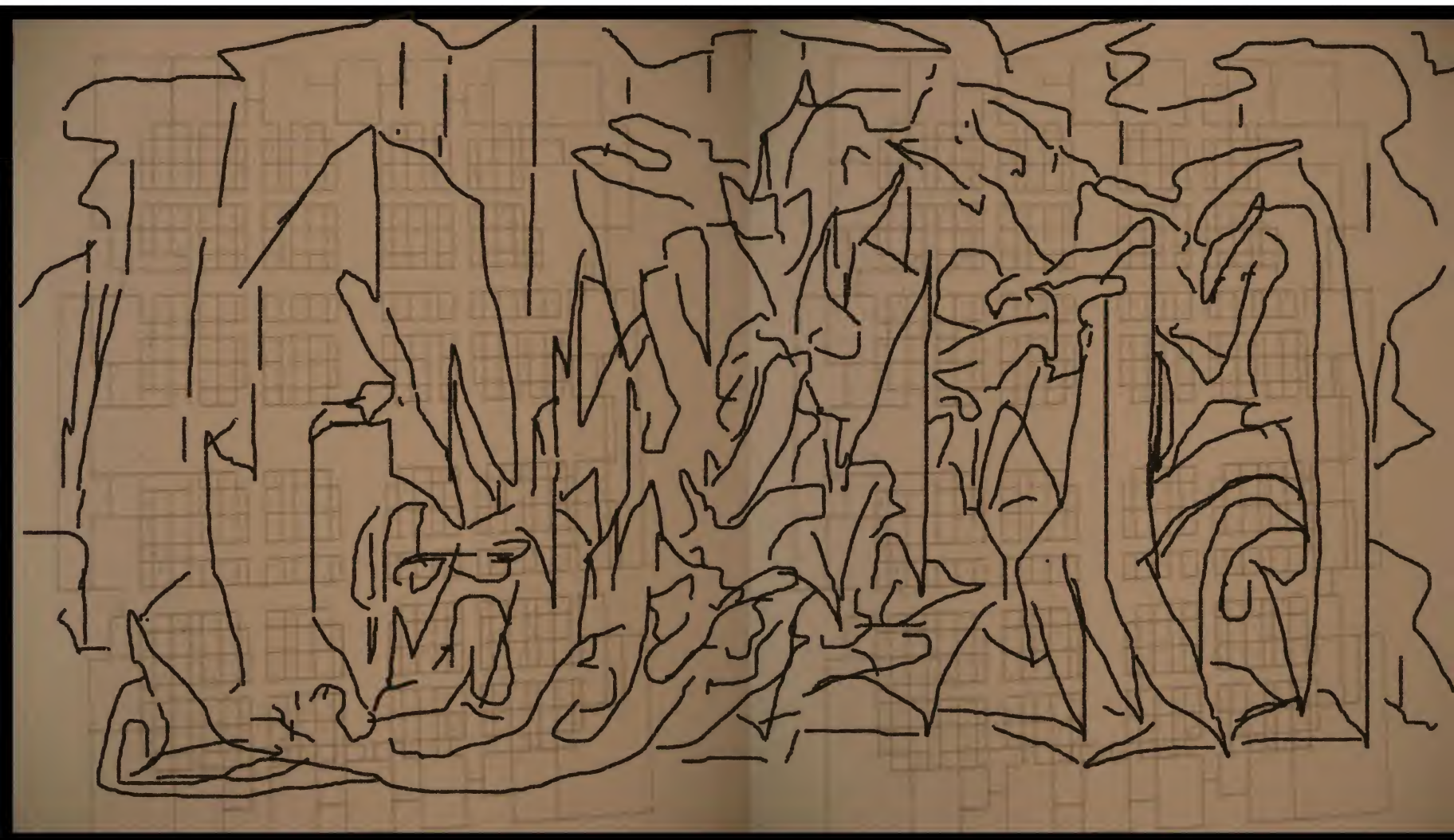




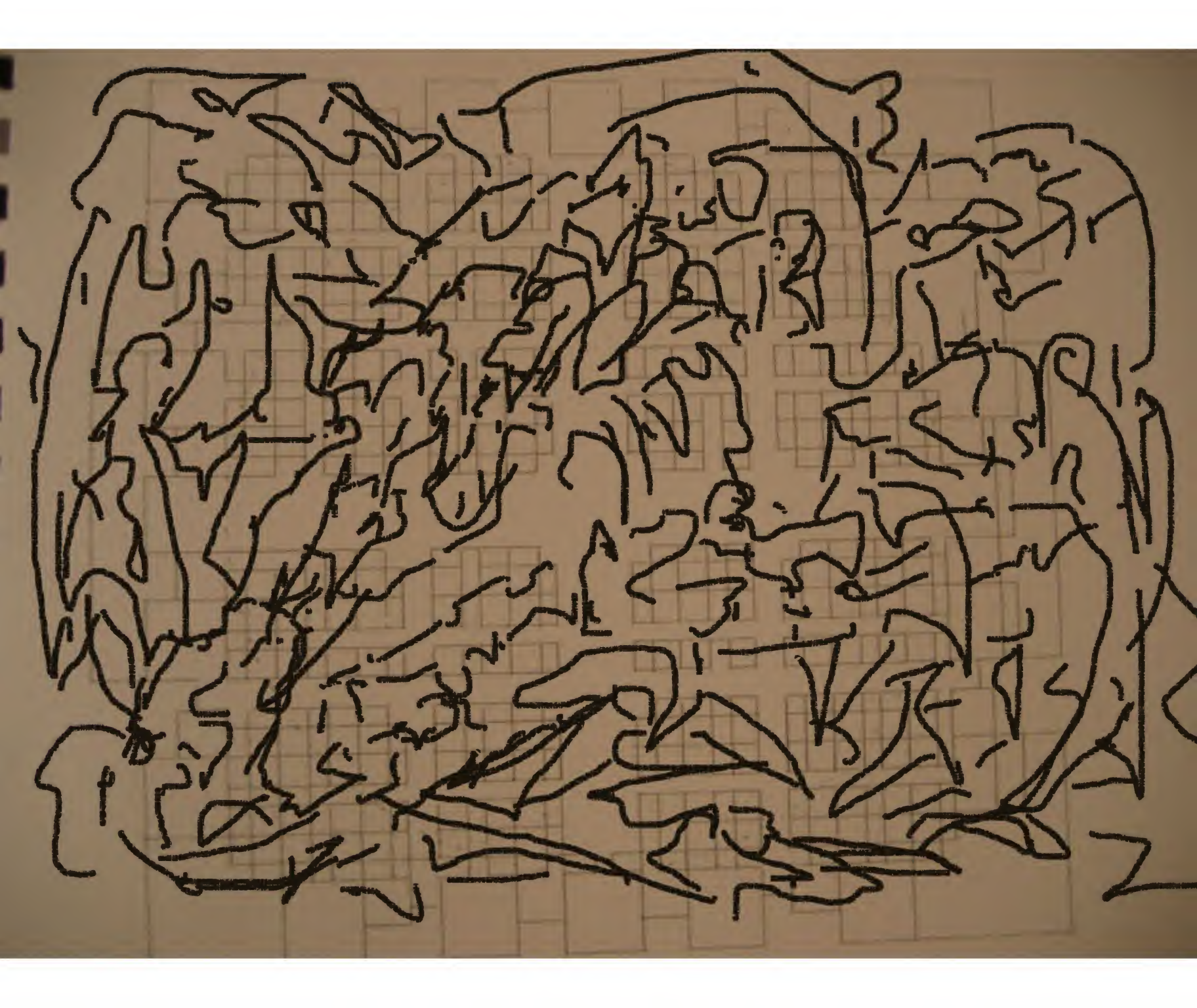






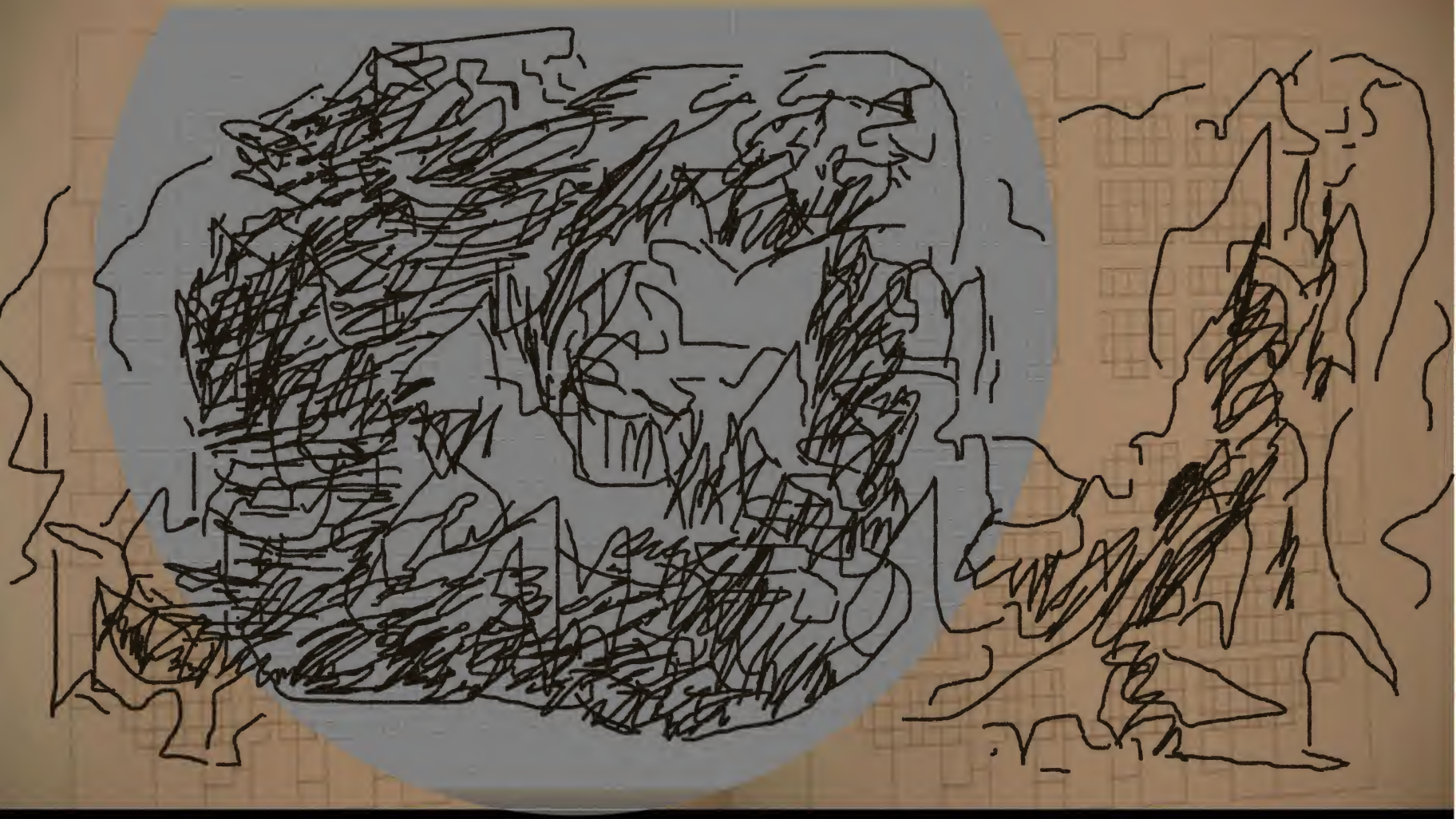


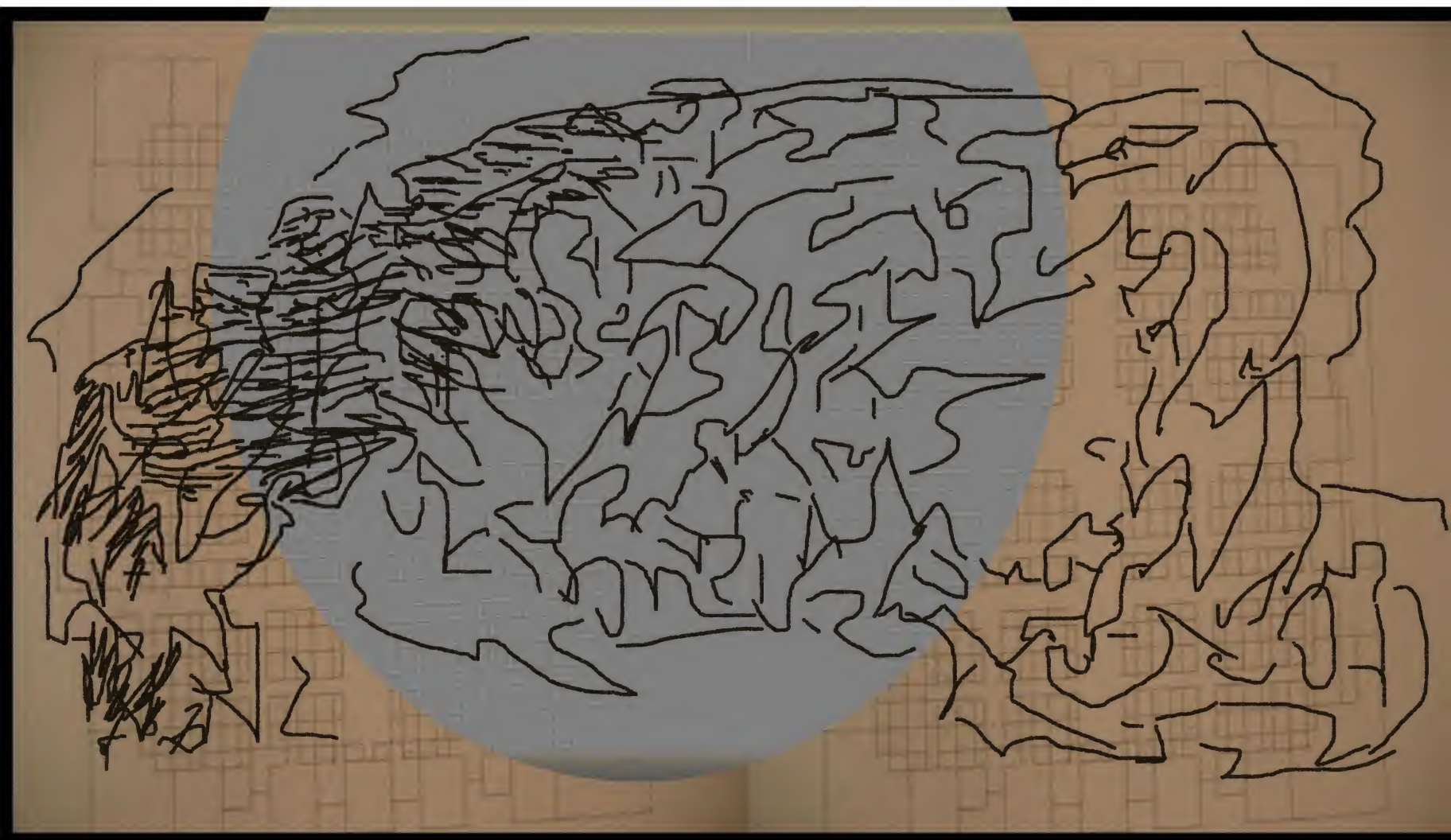




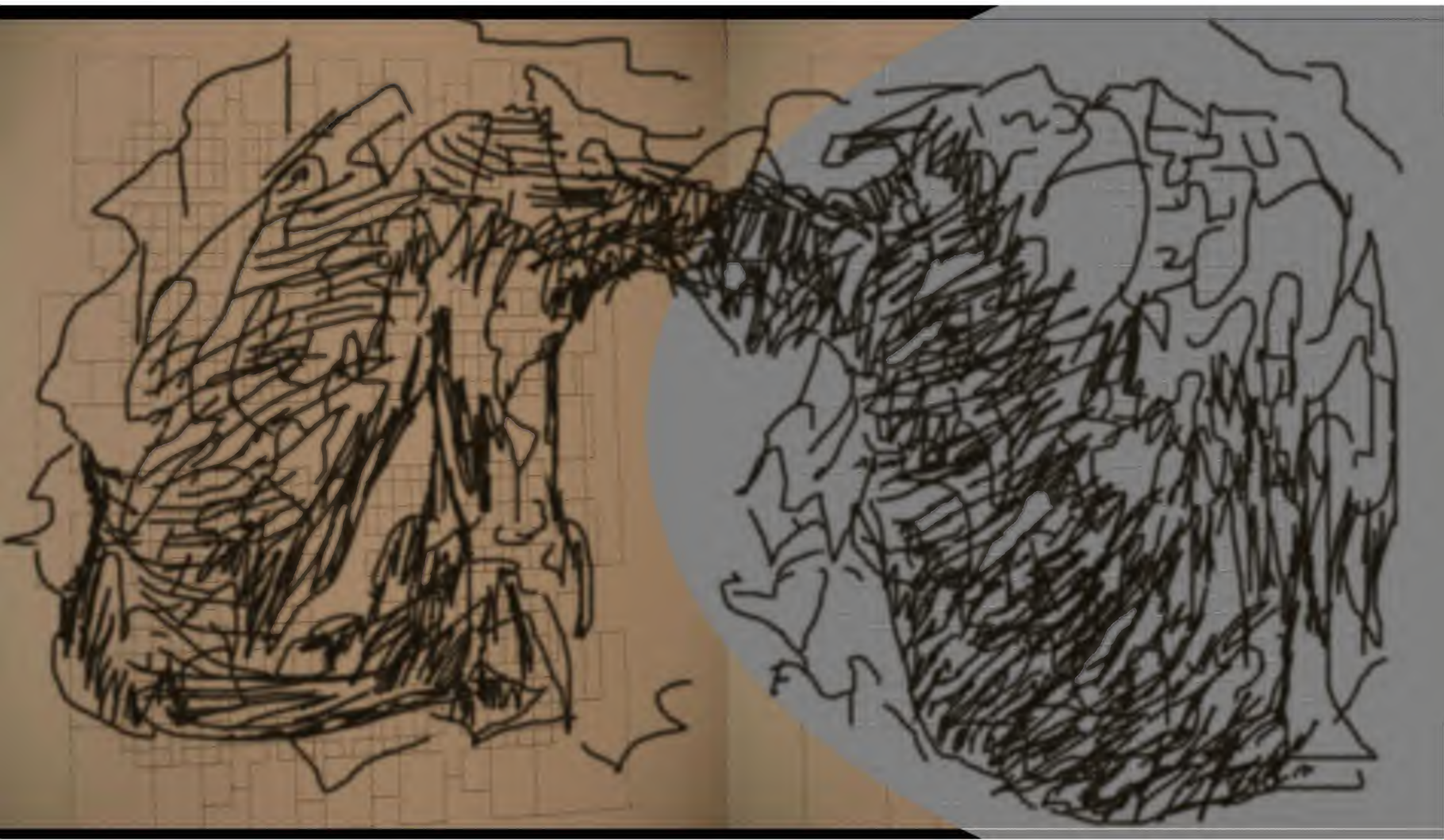








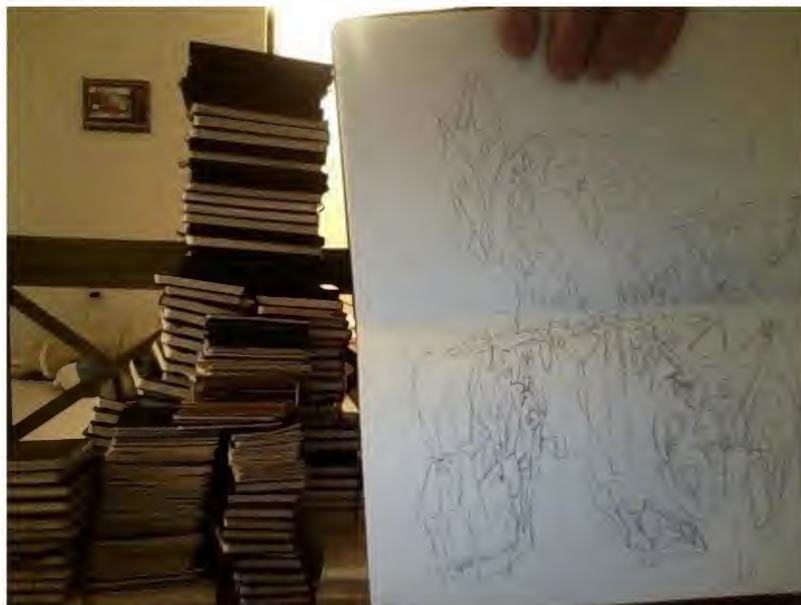




































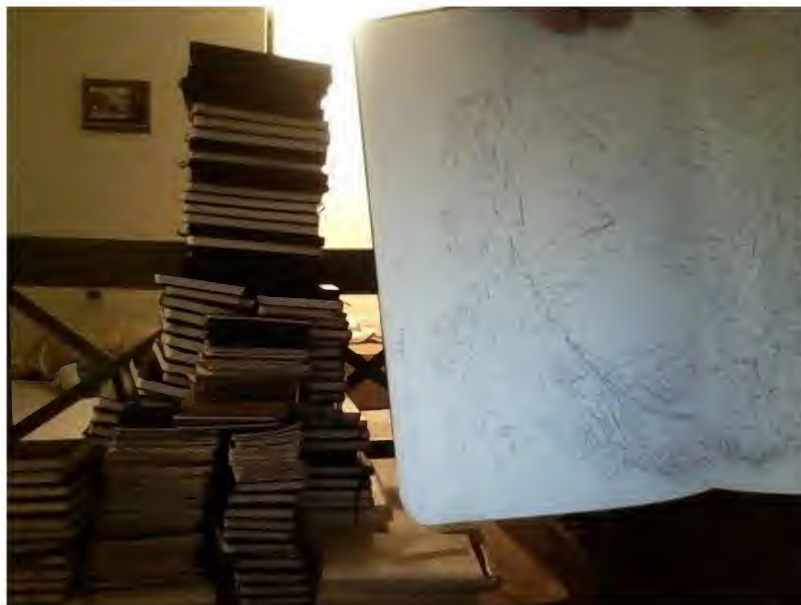






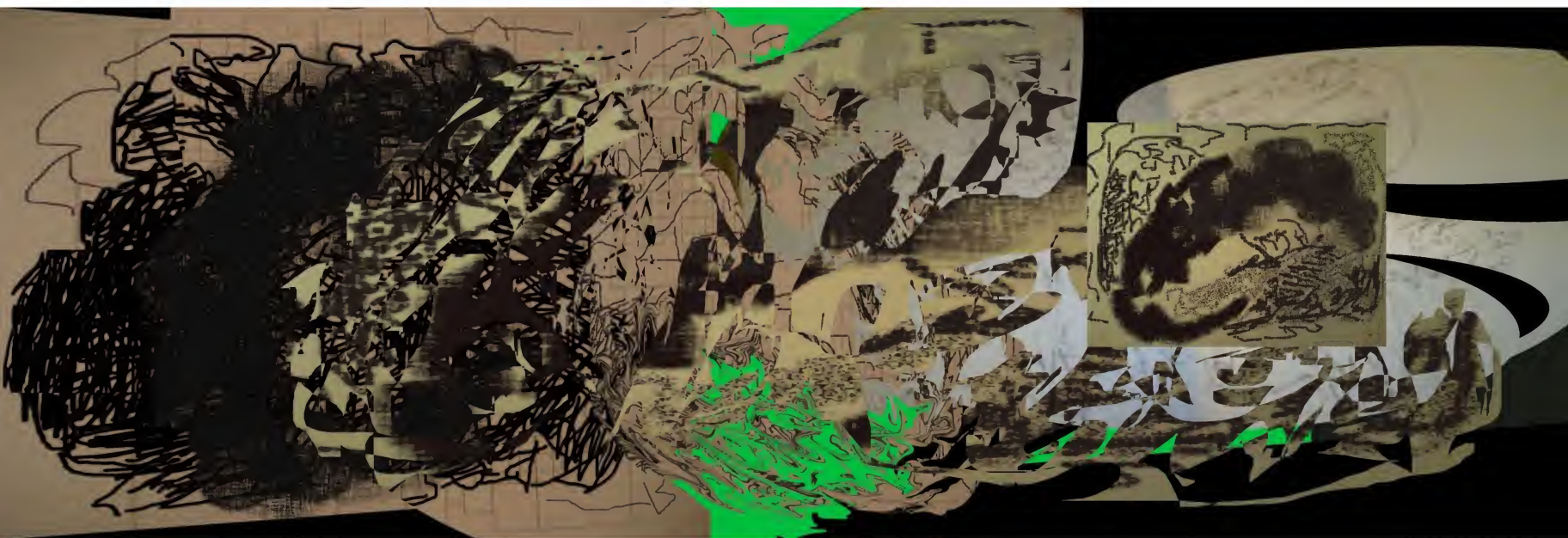














Handwritten text in Urdu script, likely a signature or a short note. The text is written in a cursive style on a light-colored background.





